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ISSUE #
10

JANUARY
 FEBRUARY 1997

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Fall, January / February 1997

PUH-LEEZE TELL ME—IF A TRAIN TRAVELS AT 130 MPH TOWARD MINNESOTA CARRYING 17.8 TONS OF BARBECUED RIBS, THEN WHERE IN THE HOO-HAH ARE THE CURIOUS FOOLS AND DIGHAYZOOSE HIDING?! I MISS THESE GUYS!

FOLLOW JESUS, ENJOY MUSIC, STEVE MISNER
NEW LONDON, MO

EDITOR SEZ: WELL, STEVE, WE HEAR THAT DIGHAYZOOSE ARE STILL WORKING ON A SPECIAL PRAISE & WORSHIP PROJECT (NO DOUBT IN THAT PECULIAR STYLE THEY CAN ONLY CALL THEIR OWN), WHICH THEY WILL THEN PROBABLY SHOP TO THE RECORD LABELS. THE CURIOUS FOOLS HAVE GOTTEN BACK THE RIGHTS TO THEIR FAB RECORD READ, WHICH SHOWED UP IN ABOUT EIGHT RECORD STORES LAST YEAR, AND THEY HOPE TO RE-RELEASE IT THROUGH BETTER CHANNELS IN THE NEAR FUTURE.

HEY! YOUR MAGAZINE ROX, AND I REALLY APPRECIATE THE FACT THAT YOU PRINT BOTH THE POSITIVE AND NEGATIVE LETTERS! BUT THIS GUY IN YOUR NOVEMBER/DECEMBER ISSUE WENT TOO FAR. MY FAVORITE GROUP IS DC TALK, AND I DON'T THINK HE SHOULD BE TEARING THEM OR STEVEN CURTIS CHAPMAN, JARS OF CLAY AND THE DAKOTA MOTOR CO. DOWN! WE SHOULD BUILD UP ALL OF THESE CHRISTIAN BANDS. THEY NEED OUR SUPPORT AND ENCOURAGEMENT. WE NEED TO SHOW THE LOVE OF JESUS, EVEN IF WE DON'T LIKE THE MUSIC THE BANDS PLAY. THANK!

ALANA JARA
DULUTH, MN

YOU HAVE A GREAT MAGAZINE, BUT PLEASE DON'T LISTEN TO BO HAWKS ABOUT NOT PUTTING DC TALK AND JARS OF CLAY IN YOUR MAGAZINE. SURE, THEY'RE NOT 'HARD CORE MODERN ROCK' LIKE PLANKEYE OR SKILLET, BUT THEY ARE GREAT BANDS WITH GREAT MUSIC THAT COMPLETELY GLORIFIES GOD. AND THANKS FOR THE SKILLET INTERVIEW. THEY ARE ONE

OF THE BEST BANDS IN CHRISTIAN MUSIC!

MICHAEL MASUNAS
CHICAGO, IL

HEY, ANYONE THERE EVER HEARD OF JUDAH? I KNOW Y'ALL HAVE 'CAUSE YOU ARE THE RULERS OF MODERN ROCK. SO, ANYWAY, THEY JUST GOT A RECORD CONTRACT. NOW, HERE'S THE POP QUIZ: 1) WHAT WAS THEIR NAME CHANGED TO? 2) WHAT IS THE NAME OF THE ALBUM AND WHEN WILL IT BE IN STORES? PERSONALLY, I THINK THEY ROCK. TELL YOU WHAT, IF YOU ANSWER ME I'LL SUBSCRIBE TO YOUR MAGAZINE (SINCE IT'S THE MOST AWESOME MAG IN THE WORLD). THESE KINDS OF ARTIST DEFINITELY NEED MORE ATTENTION AND Y'ALL ARE DOING A GREAT OF GIVING IT TO THEM!

JANA WELLS "FREAK"
TYLER, TX

EDITOR SEZ: AH, JANA, YOU SHOULD HAVE TRIED SOMETHING TOUGH: THE BAND F.K.A. JUDAH (AND RELEASED THE INDIE PROJECT LAY IT DOWN) HAVE CHANGED THEIR COLLECTIVE NAME TO BETWEEN THIEVES AND SIGNED WITH TATTOO. ALTHOUGH THERE WAS NO WORKING TITLE FOR THE RECORD AT PRESS TIME (I SUGGESTED "SNEEZEGUARD AT THE OBSIDIAN"), THE BAND IS EXCITED ABOUT WORKING WITH PRODUCER TEDD T., WHO IS HELPING THEM CARVE A LEANER, TOUGHER SOUND THAN THEIR TECHNO ROOTS WOULD SUGGEST. YOU CAN MEET THE BAND ON THE UPCOMING VIDEO COLLECTION, TATTOO VIDEO HOOPLAH, WHICH WILL ALSO INCLUDE THE CHOIR, COMMON CHILDREN, AND ASSORTED MACABRE NONSENSE THAT MAKES TWIN PEAKS LOOK LIKE NEWHART.

YOU GUYS WRITE THE BEST CHRISTIAN MUSIC MAGAZINE AROUND. SO FAR, YOU HAVE DONE MOST OF MY FAVORITE GROUPS, LIKE PLANKEYE, BIG TENT REVIVAL, LUXURY AND PRAYER CHAIN. I

THINK YOU SHOULD HAVE AN ARTICLE ON THE SWIRLING EDDIES. THEY'RE GREAT.

ABBIE SPAETH
BUFFALO, NY

I DISAGREED WITH THE REVIEW THAT WAS GIVEN TO EVERYBODYDUCK DEBUT ALBUM. I THINK IT'S GREAT A CHRISTIAN ROCK BAND OUT THERE ACTUALLY WRITES BLATANT AND CLEAR LYRICS ABOUT JESUS CHRIST AND THE REALITIES OF THE CHRISTIAN LIFE.

BRAD LYDA
PHOENIX, AZ

WELL, I'M WRITING THIS LETTER BECAUSE I'M ASKING YOU TO, IF YOU CAN, PUT HAPPY BIRTHDAY KEVIN—SOMEWHERE! IT'S FOR HIS BIRTHDAY ON DEC. 12. HE WILL BE 16 YEARS OLD. WOW!! OH, YEAH, I LOVE YOUR MAGAZINE AND THINK IT'S THE BEST!! THE VERY BEST!!

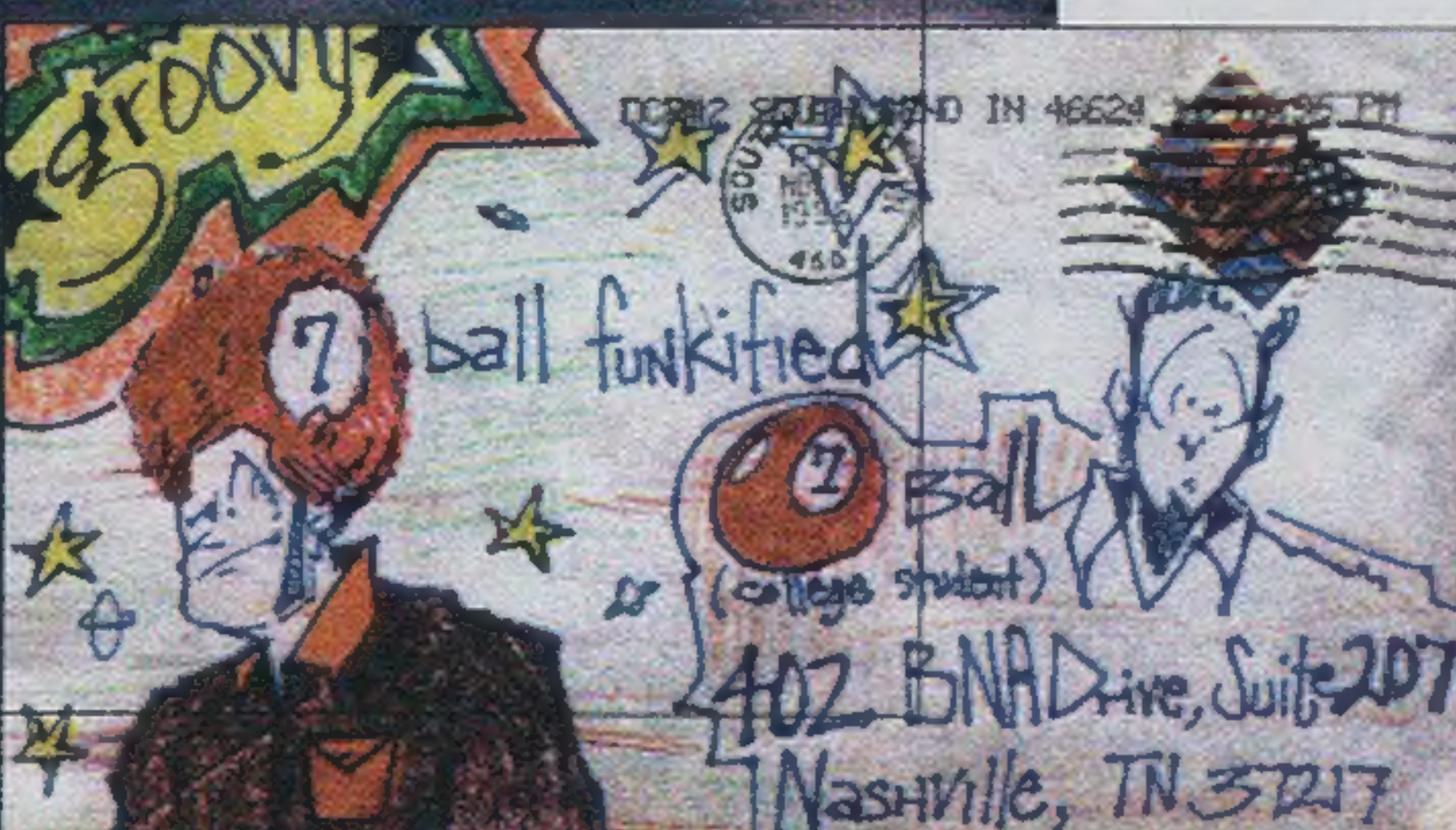
TOBY HEIGES
(I'M 14 AND I LOVE TO SKATEBOARD)
DILLSBURG, PA

HELLO, MY NAME IS DARIAH, AND I THINK YOUR MAGAZINE RULZ! PLEASE PRINT MY PICTURE. I ALWAYS WANTED TO BE IN A MAGAZINE ...

LOVE ALWAYS,
DAR REECE
NICEVILLE, FL

I LOVE YOUR MAGAZINE. I ONLY WISH IT WERE LONGER AND MONTHLY. YOUR COVERAGE OF THE CHRISTIAN MODERN ROCK UNDERGROUND IS TRULY DEFINITIVE. I HOPE YOU GUYS CAN KEEP DOING IT.

KIT BOVETT
MISSOURI CITY, TX

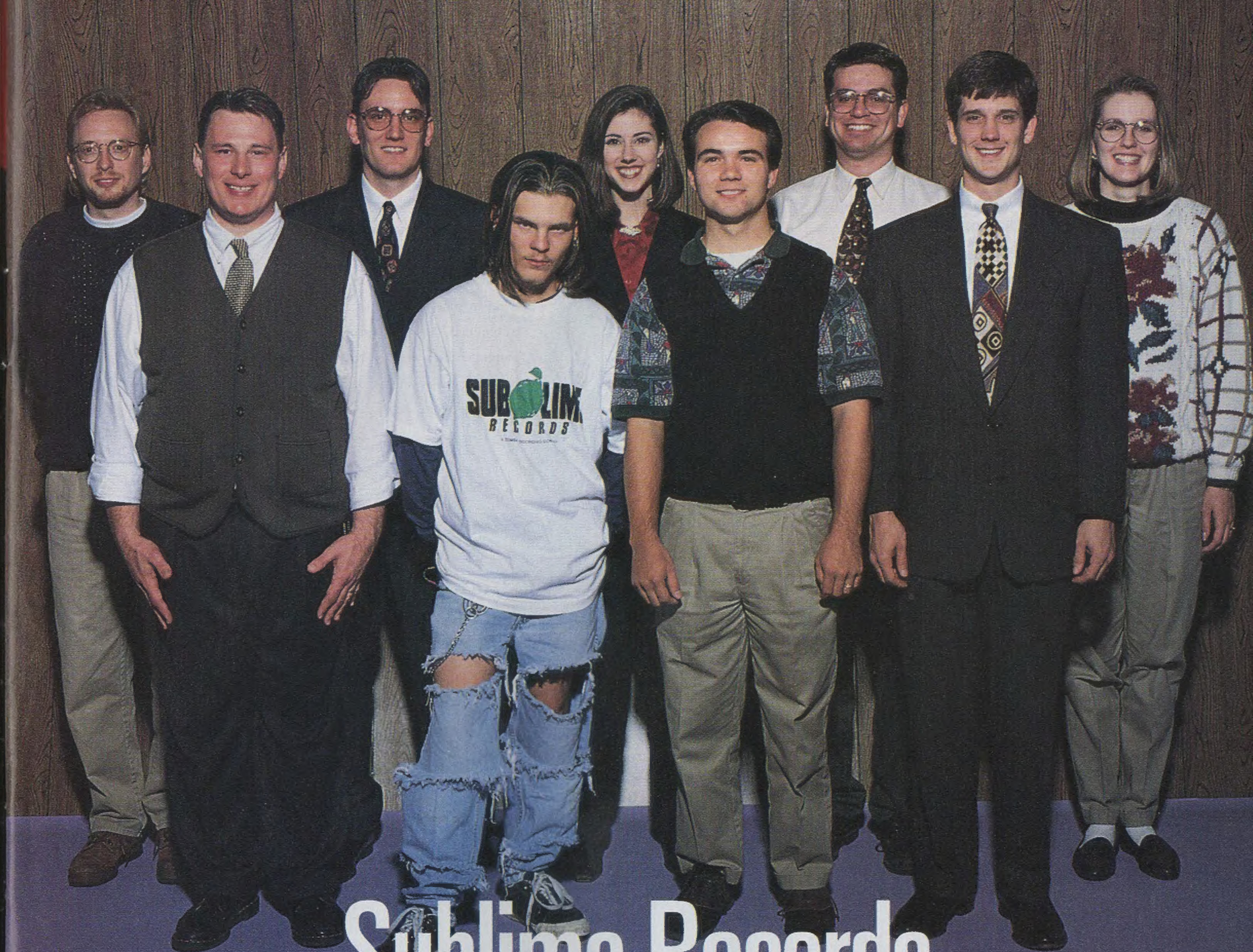


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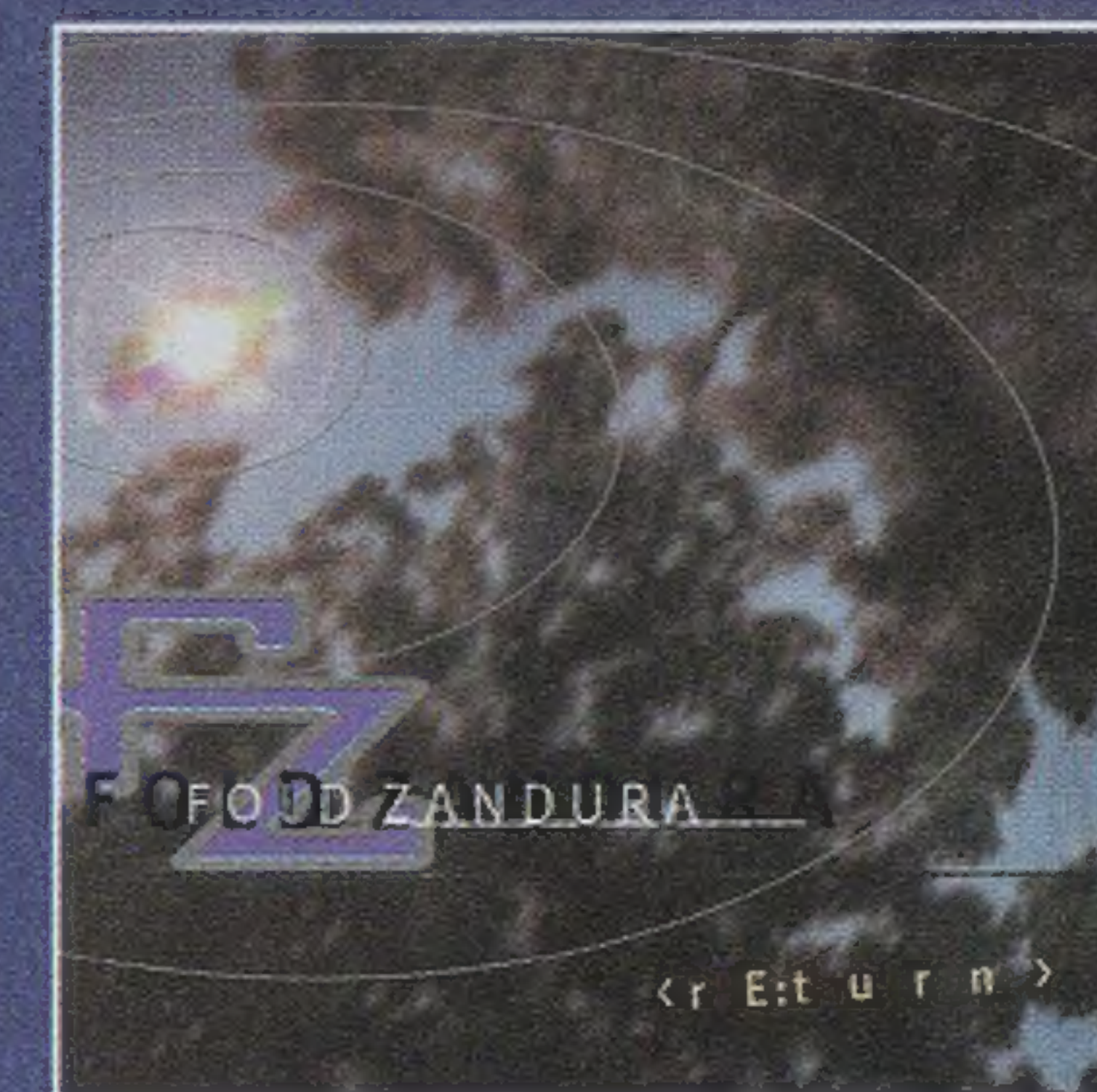
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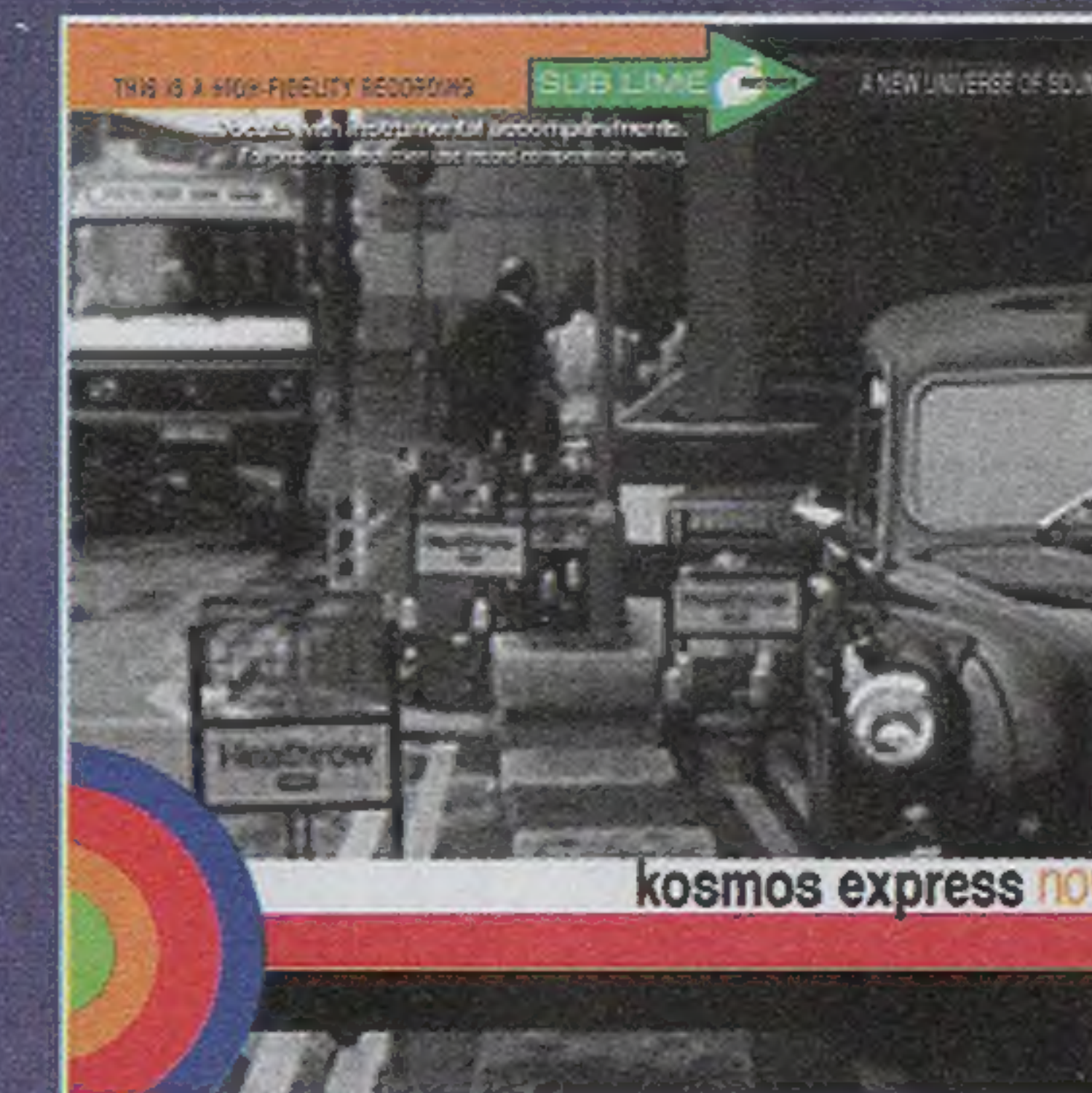
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7ball

BY CHRIS WELL

HOI POLLOI IS BREAKING UP. As Jenny Gullen and Andrew Horst tell us, they'd been playing showcases for some pretty big general market labels. Then, just before one big showcase, guitarist Troy Daugherty left the group. Jenny says she and Andrew decided then it was a critical time to pray ... "We came to the realization that being on a major label is no guarantee that we'll be promoted or successful," Jenny says. Out of that prayer time—and subsequent sharing with members

of their church—came the decision that the Lord was calling Jenny and Andrew to return to New Zealand. "We feel the Lord is saying it's time to go home and rest ... we think we'll come back, maybe in a couple of years, but we don't know if it'll be to visit or to stay. At this point, we're not afraid because we've let go of our expectations and trust that the Lord knows what's best." They do expect music to be in their future, but they assume it will be a different direc-

tion from Hoi Polloi. There is the possibility of a farewell tour in the spring, and a special farewell performance on the 7ball Stage at Creation '97.

GUARDIAN ARE HUGE ROCK

STARS! The people of Chile got their first taste of Christian rock, when Guardian took the stage in front of 3,000 screaming fans! The show in Chile was at El Estadio Monumental, an arena normally home for the national circus ... where Guardian performed with an elephant waiting backstage! In all, the South American tour was a success, from their performance at the two SOS festivals in front of 70,000 fans to their ground breaking trip to Chile! (you'll be hearing more about these rockers in a future 7ball ... we've been listening to early stuff from Bottle Rocket ... it is very cool)

NEW LABELS ARE AFOOT: Sub-Lime and Organic. In both cases, friends of 7ball have joined with the new teams. Dr. Tony Shore makes the move from Five Minute Walk over to Sub-Lime, an indie oriented label whose flagship signing is Fold Zandura. Jay

Swartzendruber moves over from rethink to Organic, an indie oriented label whose initial signings are award-winning Euroband Split Level (winners of the British Christian Music Award for Best Rock Band), Spyglass Blue and hard rockers Bride.

NASHVILLE CRITICAL

FAVORITES Say So are in the studio, pending final negotiations with one label. A label release should be pretty impressive, since as indie artists they've worked with the likes of Steve Taylor, Charlie Peacock and Phil Keaggy. Something could be in stores as early as March.

FREE FLYING SOUL won Best Art & Packaging Award from Creativity, a gener-

al market design annual. This is as high an honor as you can get in the creative community, since Creativity is to the art and product packaging industry as Billboard is to the recording industry or Vogue is to fashion (or 7ball is to rock...).

SIX-PIECE

ACOUSTIC alterna-pop band Caedmon's Call, a name that's been making the rounds for some time in the underground,

finally signed a record deal with Warner Alliance. Hailing from Houston, the band was recently voted by Musician magazine as among the Top 50 unsigned bands in North America. Their dedicated underground college following has grown so big in the past four years—even without official distribution, their records can be found in more than 200 stores in more than 25 states and three different countries—there was some question whether they needed a record contract. However, with an actual record label building on such a large support base, Caedmon's Call will

be the most famous band in the world in no time.

THE GUYS

in Everybodyduck (on their way to becoming the official rock band of youth pastors everywhere—sorry, Petra) have a pretty nifty newsletter, Hootenanny! ("all the news that's fit to eat"). The pub includes actual information from the road, and wacky items, as well. It's worth checking out. If you'd like to get on

their mailing list, write Everybodyduck, 5626 W. Onyx Avenue, Glendale, AZ 85302. Be a pal and send 'em a dollar to


cover printing and postage, and tell 'em 7ball sent ya!

LOOK FOR THE TATTOO RECORDS longform video project come March. Not only will you see the fab new concept videos from The Choir and Common Children, not only will you see live footage of The Choir from Cornerstone '96

(including the fleet-footed camera work of our own Bruce A. Brown, who was knocked onto his back while working the camera—let's see if that makes the final cut!), but you will also see cameo appearances from PFR-drummer Mark Nash, the Blue Joons (Molly Ashworth and Sarah Masen) and a member of blockbuster Gospel quartet



4Him. All that, and the introduction of the evil and macabre Buddy Tattoo, a figure as daunting and shadowy as any you'd see on that pagan TV show The X-Files. If it turns out the way we expect, it will be the single strangest video.

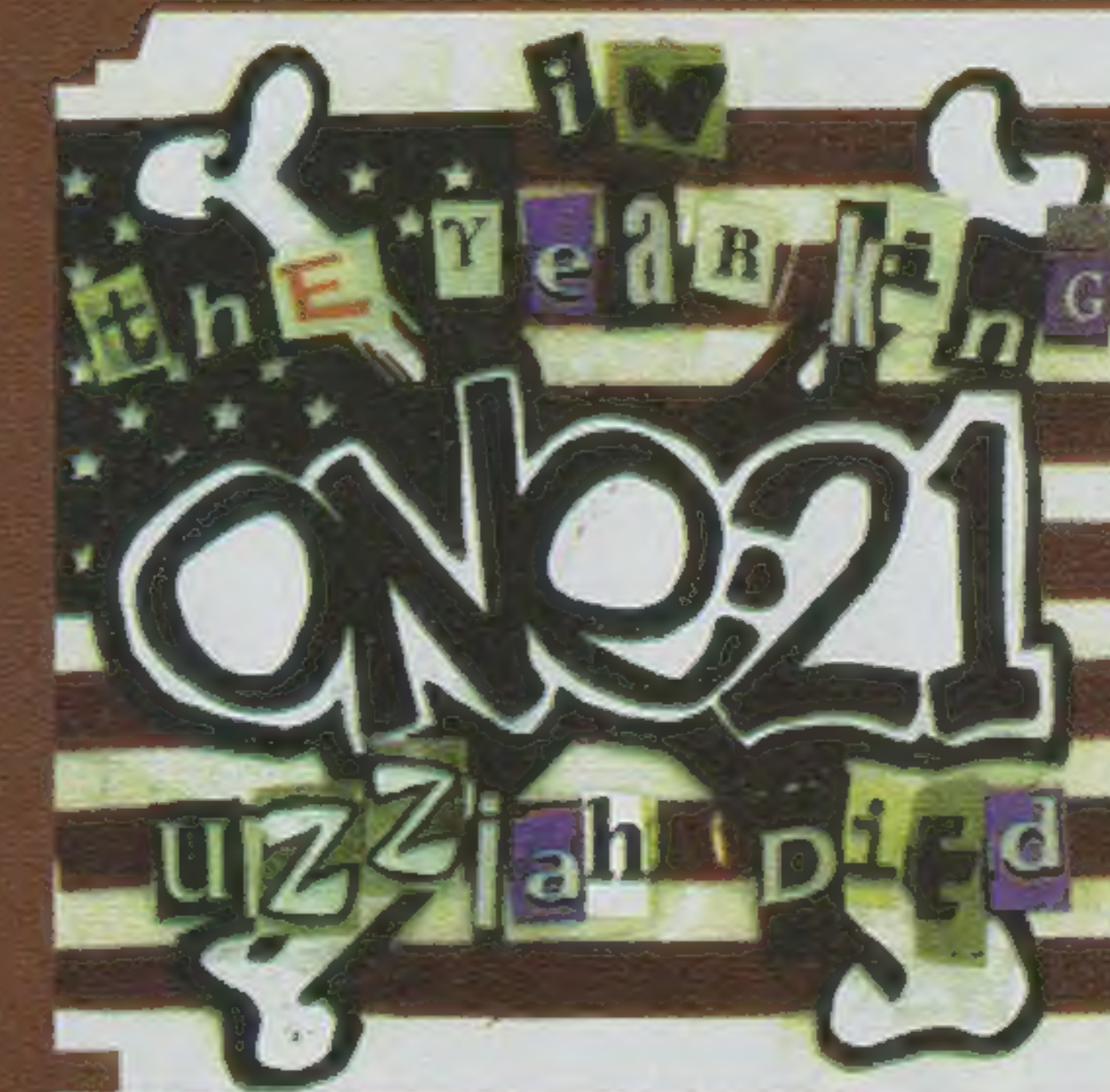
AND IT WOULD SEEM WRONG to end this issue's column without bidding a hearty welcome to Bruce A. Brown, the new managing editor of 7ball magazine. "Welcome, Bruce." 



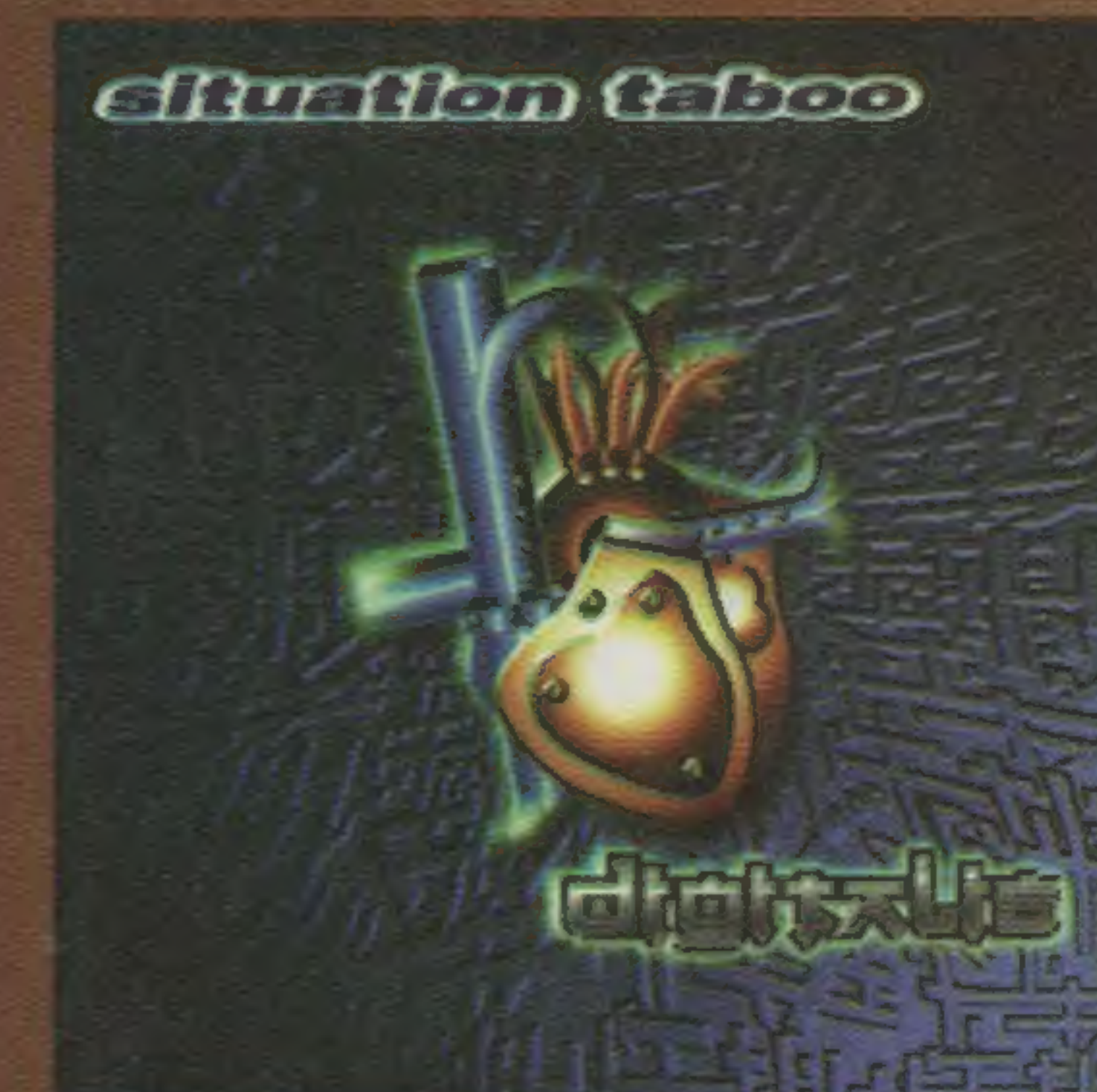
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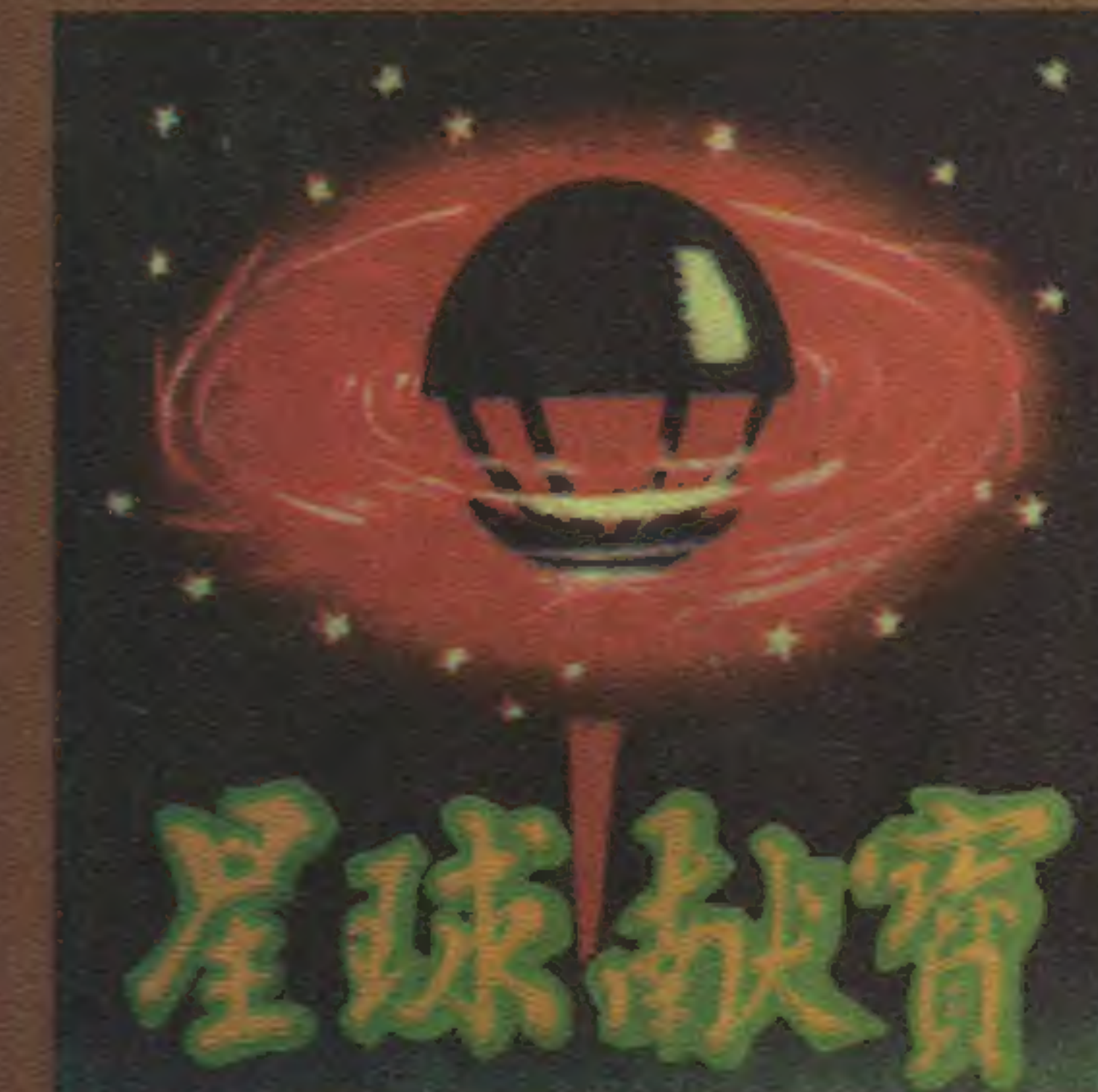
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For Fans Of : Operation Ivy, Rancid
Retail Price : \$7.99 / CD
Available February 1997



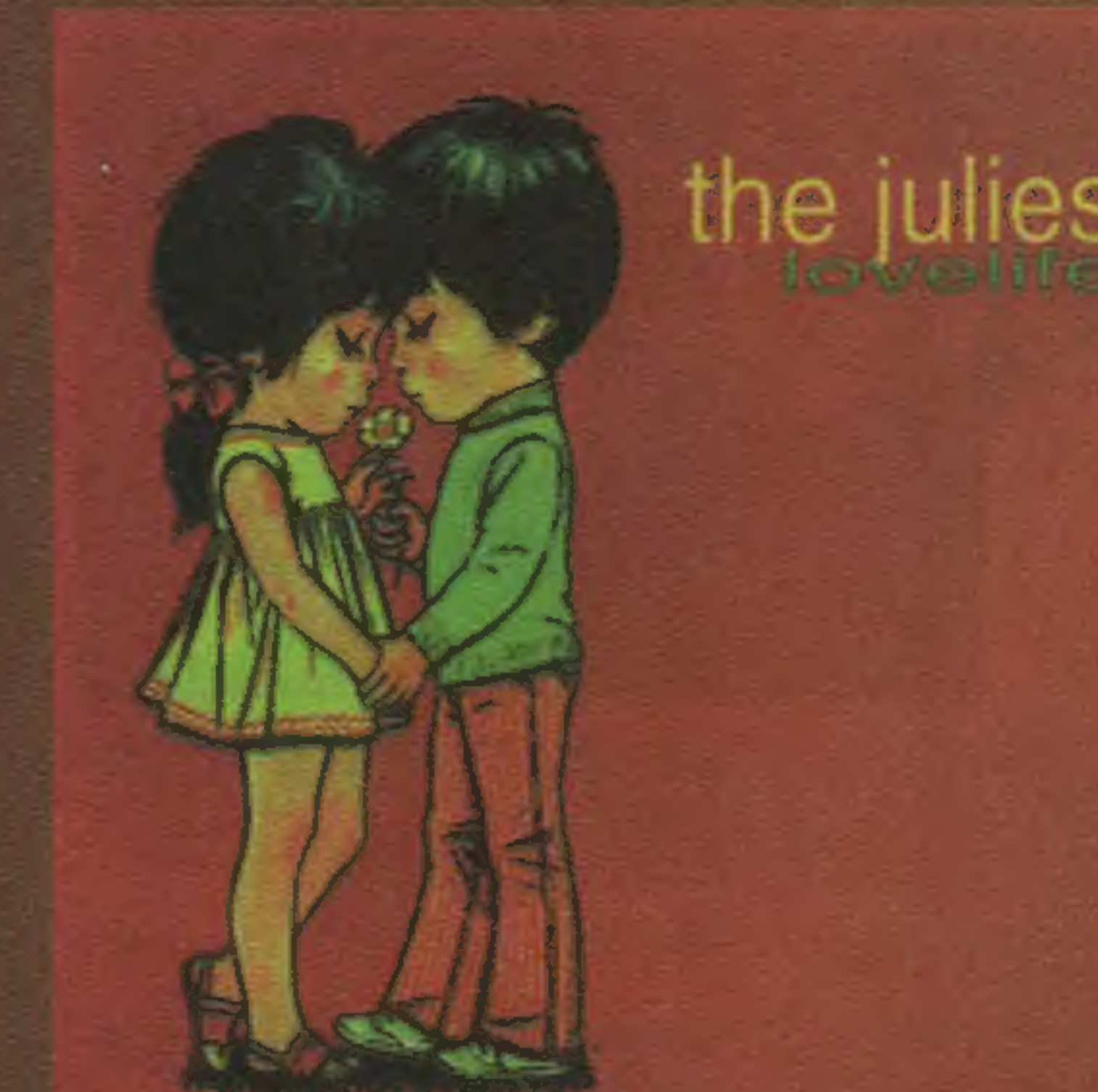
Artist : Situation Taboo
Title : Digitalis
For Fans Of : Pop Will Eat Itself, Chemical Bros.
Retail Price : \$12.99 / CD
Available January 1997



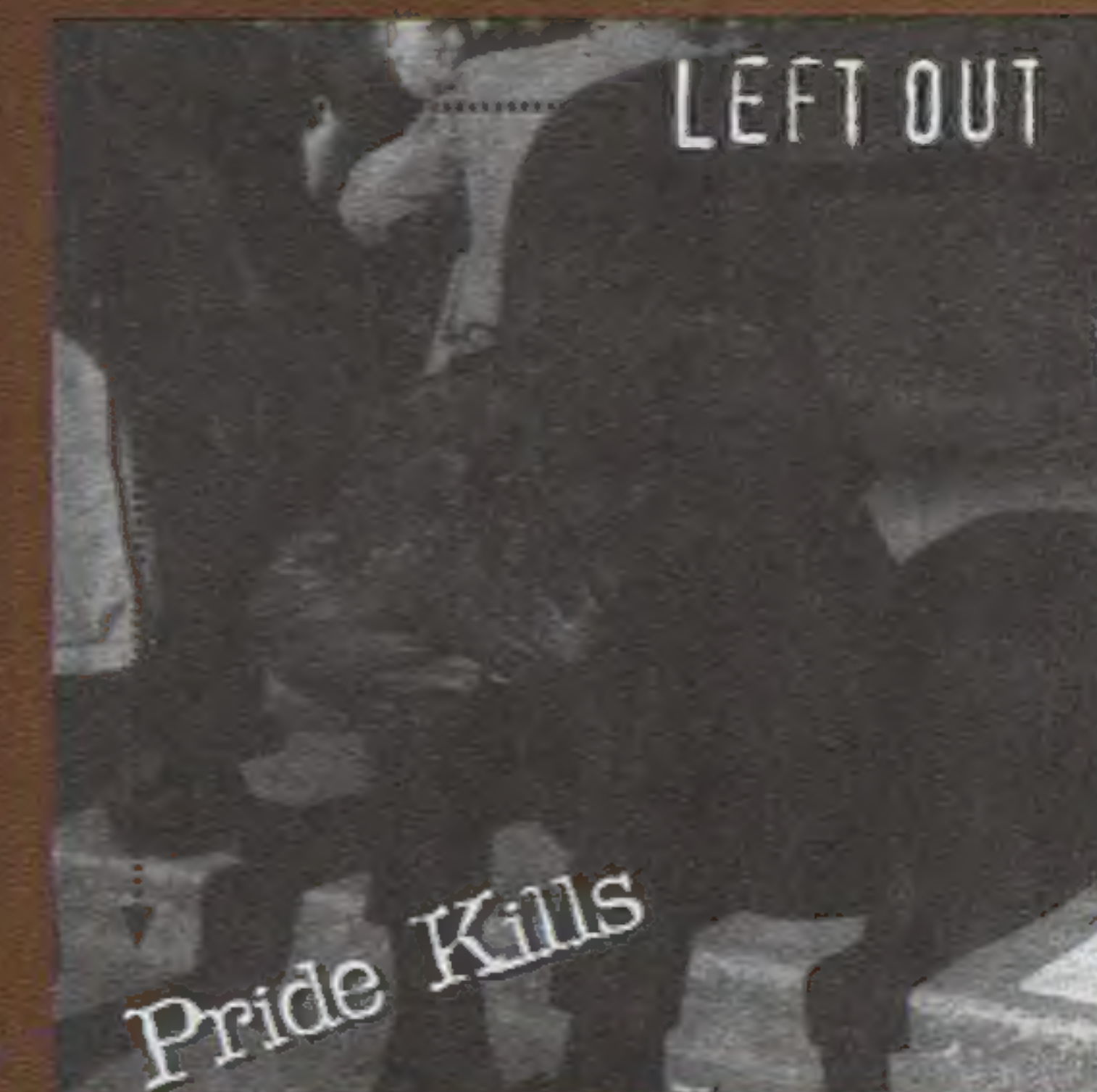
Artist : too many to list
Title : Starball Contribution
For Fans Of : good music
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Artist : The Julies
Title : Lovelife
For Fans Of : The Smiths, The Cure
Retail Price : \$7.99 / CD
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Artist : Left Out / Title : Pride Kills
For Fans Of : The Blamed, Six Feet Deep
Retail Price : \$12.99 / CD
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1996

Best of the Year



1) Sarah Masen
Sarah Masen
(re:think)

4) Common
Children
Skywire
(Tattoo)

2) Charlie Peacock
strangelanguage
(re:think)

3) Black Eyed Scea
5 Years, 50,000
Miles Davis
(5 Minute Walk)

5) The Choir
Free Flying Soul
(Tattoo)

7) Third Day
Third Day
(Reunion)

8) Vigilantes of Love
V.O.L.
(Warner Resound)

6) Seven Day Jesus
The Hunger
(5 Minute Walk)

9) PFR—Them (Vireo)
Every Day Life—Disgruntled (Alarma)
Various Artists—Never Say Dinosaur (Star Song)
King's X—Ear Candy (Atlantic)

Well, there you have it, kids! Our favorite discs of 1996, as voted on by the following esteemed panel: Bruce A. Brown, Chris Well, Frank Chimento, Amy E. Dixon, Brad Koltas, David Bumgarner, Chad Bonham, Steven L. Roth, Brad Caviness, Dan MacIntosh, Jamie Lee Rake & Danielle L. Aderholdt. But enough of the back patting. Let's examine these choices a little closer, shall we?

1 & 2) Sarah Masen and Charlie Peacock in the first two positions? Hmm...possibly not what some would have considered frontrunners according to the "Modern Rock" mast-head on our magazine. Perhaps our critics voted for excellence above style. Plus, there are certain elements of both discs which could be considered alternative. Interestingly enough, Cindy Morgan picked up multiple votes as well.

3) Black Eyed Scea. The band's relentless touring resulted in four new studio tracks and scorching versions of several live favorites.

4) Common Children. Can't quibble with this one a bit. Intense musical performances and great lyrics.

5) The Choir. The elder statesmen of alternative—at least for the purposes of this list. If this is their last studio creation, they departed in fine fashion.


6) Seven Day Jesus. Unbridled onstage excitement plus the magnificent voice of Brian McSweeney.

7) Third Day. More classic rock than modern. But the Hoot-a-like vocals of Mac Powell turned our heads.

8) Vigilantes of Love. The Georgia band's first major foray into the Christian music field didn't really have to impress us. But it did.

9) Loose ends. PFR came closest to sounding alternative on Them; Every Day Life took its hybrid of rock & rap to a fevered conclusion; Never Say Dinosaur featured a whole bunch of the

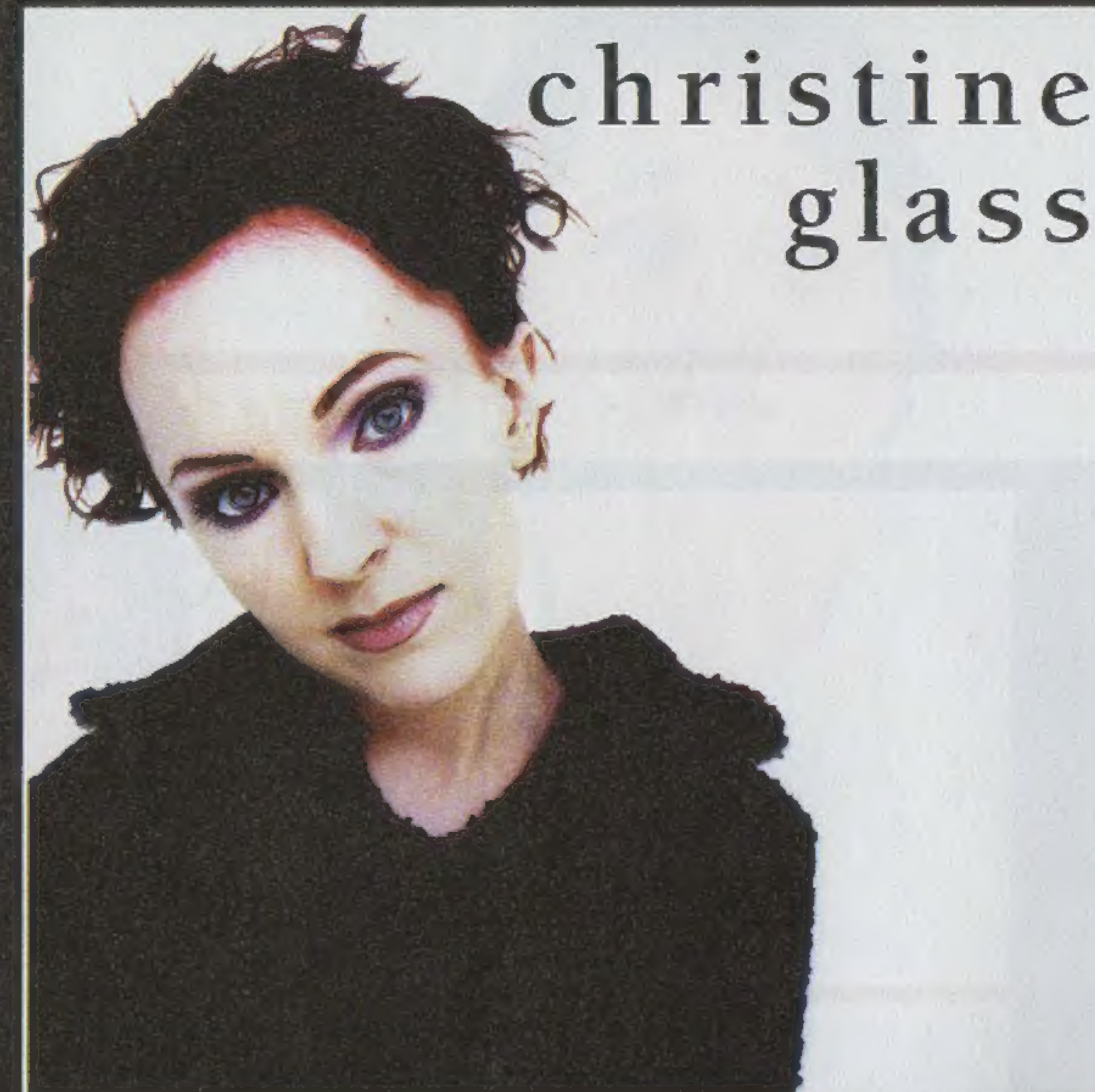
best artists in modern rock; and King's X, also distributed in the Christian marketplace for the first time, offered an album with lyrics worthy of its great talent.

Other notable albums picking up multiple votes included Common-wealth/Plankeye; picture of a seventh wonder/poor old lu; Good Dog Bad Dog/Over the Rhine; Watermelon/Driver 8 and The Boat Ashore/Michael Roe. 

YOUR TURN TELL US:

- 1) YOUR FAVORITE SEVEN ALBUMS OF 1996 (FEEL FREE TO INCLUDE A BRIEF EXPLANATION OF YOUR PICKS)
- 2) YOUR FAVORITE BEATLES COVER EVER BY A CHRISTIAN BAND (IN CONCERT OR ON RECORD)
- 3) WHAT YOU CONSIDER THE WORST PLOT ERROR IN INDEPENDANCE DAY

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all stars united

by chris well

nestled among the Rocky Mountains, low hanging clouds and crisp, blue sky, a mall called The Citadel in Colorado Springs is hosting the juggernaut Third Day/Seven Day Jesus/All Star United tour for afternoon appearances. All Star United are the new kids of the set—they'll have been on the tour for three months before their first album is even released.

Throughout the tour, the fivesome has been winning fans for their mix of Brit rock melodies and charged American rock n' roll, their mature (yet sometimes fun) lyrics, and for their wacky stage presence. Although the fans remember, a steady string of promoters tend to forget the band's collective

name. "Nobody gets the name right," laments keyboardist Patrick "The Fork" McCallum. "How hard could it be? We've been called 'All Stars 5' ... the 'All Stars Untied' ... 'The All-Stars' ... 'Ian and his All-Stars Band' ..."

Patrick, who is usually responsible for the product table, is setting up the display. The venue for tonight, The Colorado Opry, isn't your usual rock n' roll hall; The dome-shaped auditorium is decorated with aging, orange and white curtains. It's the sort of place where you'd hold a local beauty pageant. A sign in the lobby announces that weekly events at the Colorado Opry



include "clogging lessons" and "country dance lessons."

As Patrick continues to make the table presentable for the night's crowd, he notes that their tour hasn't been without controversy. "At one church we played, some guy told me we couldn't sell our shirts there because he thought the star looked like a pentagram. I looked at it a second and realized, 'You know, it does.'" Patrick didn't take the shirt down, though, because ... well, after all, it wasn't a pentagram. "You can make anything look evil. There are stars on the American flag."

Despite fighting colds, the group bursts through an energetic set. Lead singer Ian Eskelin—yes, of former techno-cheese fame—challenges the crowd, "How many came to sit in those cushy seats, and how many came to rock n' roll?"

A delicate piano part introduces "Living in La La Land" before the band kicks into gear with a rich, full sound. The band has a liquid stage presence, with drummer Christian Crowe and bassist Gary Miller providing a thump and groove that allows Ian and sometime All Star guitarist Brian Whitman to wander the stage frantically. The guitar sizzles over thick, rock n' roll, while solid harmonies beef up the melodic rock, Patrick's deliciously retro keyboards adding the right, almost geeky, touch.

As they rock on, you notice they take on the personas of self-conscious rock stars. Ian throws off waves of manic energy, like some mutant game show host, drawing the audience into loud group therapy: "This is my one chance to make you look as stupid as we do!"

This is a whole new, improved Ian: And it's because he's no longer a "solo" artist. Although some of these guys have backed up Ian for years, they have evolved into ... well, a band.

"Our live sound was drastically different from his recorded material," Christian says of the older songs, as they were transformed over the past year. "On the record, everything was mostly programmed. But live, we had live guitar and live bass and the keyboards were diminished. We began behaving more like a 'band' than like a backup band for a solo artist."

"It just made so much more sense to start fresh," Ian agrees. "It wasn't a difficult transition. It was very natural. It's a lot less about me now, and now it's a creative identity for everybody in the band."

One hallmark for the new unit All Star United has been their lyrical approach. Some of the songs, for instance, are quite sardonic. "The songs 'La La Land' and 'Smash Hit' are jabs at those people who use God as their easy chair," Ian explains. "Giving your life to God is the easy part, but making sure to live your life for Christ is the tough part. If people expect that once you become a Christian, everything will become daisies and roses, that's not the case. The people who think that are living in a 'la la land.'"

He adds that not all of the songs are as light-hearted. "Some of the songs are very serious. 'Torn' is about indecision, a guy trying to decide whether to live the life of Christ or if he wants to continue living the way of the world. That's a pretty serious topic." Another strong cup of coffee is "Drive," a powerful and moody look at sharing Christ with your friends in an honest and personal way.

Ian is relieved to be performing songs in a more mature vein. "It's really refreshing to me, not having to write every single song about being a cheerleader for Jesus. I don't think we need to be doing that as Christians. I think we need to be writing relevant stuff that applicable to everybody's daily walk."

On their journey of discovery, there have been quite a few adventures. For instance, while in Los Angeles on a photo shoot, the gang crossed paths with a film shoot in front of Hollywood's famous Chinese Theater. Upon discovering that the film was written and directed by TV's Punky Brewster, they somehow ended up with cameos. "I don't know if we'll be edited out or what," Brian says, "but it's possible we may be on the soundtrack for the film."

Another adventure found the band in London, mixing the record with the same guy who mixed records by the likes of Ride and the Breeders. "He's worked with a lot of stuff that's



pretty progressive by Christian market standards," Ian says. "He didn't care we were a Christian band. And he's picky. While we were over there we saw how many tapes people send him, so we were really excited that he chose to work with us."

While there, they discovered that the cross-cultural rock of All Star United sparks different reactions in different countries. "It was funny," Ian says. "It made us feel like we'd almost developed a new sound. The people in America thought our music sounded very British, because we've got some of those melodic ideas of British rock ... and the people in England thought we sound so American. So it's cool, we're like a band without a land."

Christian adds, "We're going to conquer some small country somewhere and call it our own."

Yet another adventure found Ian and Brian in Bosnia, performing 28 acoustic shows in 12 days. "Ian and I went with Officer's Christian Fellowship through the department of defense to do some acoustic shows," Brian recalls. "We couldn't bring the whole band, because the instructions were to bring whatever you can grab in your hands immediately to be airlifted in case of open fire. We were doing two, three, sometimes four shows a day. The soldiers seemed to really like it. I think for them it was just a taste of home."

"It was really cool to see how we were received," Ian says. "It was bizarre, because we'd play a gig, jump in a helicopter with an Apache escort and cruise to our next gig. It was much different than hopping in a bus or van and driving to our next gig in Oklahoma."

Ian says in the course of the Bosnian junket, they played for a variety of nationalities, including Norwegians, Russians, French, and even Bosnians who were working as interpreters for the camps. "It was cool to see that the Holy Spirit could use the music, even beyond the lyrics, to reach people. You could definitely sense a glow about the camps. Here we are, two geek kids from the United States setting up in a mess hall and just rocking out. They were really excited about it."

The latest adventure for the band, of course, is this monster tour with Third Day. Many nights go well, but then there are those like the small church in Denver, the night after Colorado Springs. The rain is coming down hard, the power is out for several blocks, and we're stuck in traffic because the traffic lights are out, too. At 7 o'clock, a half hour before the appointed time, there's some discussion about bringing the few ticket holders upstairs to do acoustic sets by candlelight.

The lights come back in a few minutes—and they're finally able to start working with the sound system. "This is classic," Ian says, eyes red from his still worsening cold. "We have to use the church P.A. because the church is too small to bring our sound system in ... we're sick ... because the power was out, we won't have a sound check ... they're expecting a low turnout ... our dinner is something off a deli tray ... and there's a buzz in the sound system."

"These kinds of shows are a test of faith. We have to trust the Lord to get us through."

Ian then decides to mess with the sound guy, and starts using his wireless microphone to fake a new buzz in the system.

At 7:20, the lights go out again.

For some reason, Ian realizes he's been wearing the same clothes for four days.

Five minutes later, the lights come back, and a small crowd trickles into the tiny church sanctuary. Patrick isn't fazed: "This is gonna be a hoot."

They go looking for Gary, so the band can pray together before the show.

By the time they hit the stage, the crowd is starting to thicken. Despite his physical weakness earlier, Ian has a manic attitude on stage. "We are a band named All Star United and you have

never heard of us before in your entire life!"

The others follow the wacky feel, with a liquid stage presence that ebbs and flows. Patrick sometimes stops playing keyboards long enough to blow bubbles into the crowd. He occasionally holds the keyboard stand over his head, playing them upside down. Once, pretty much everyone in the room is certain he'll hit the light fixture—of course, he has so much duct tape wrapped around the keyboard stand, it would be simple enough for him to pull some tape off and fix it.

After a furious set—despite the weather, the wear and tear of the day, the smaller audience—All Star United has still rocked. "I'm gonna get on the bus and sleep until Kansas City. Thanks!"

Out in the hall, kids crowd around the table, waiting for the band. A handwritten sign on the table reads, "We will sell you stuff after we rock!" The band is trying to squeeze their instruments through the crowded hallway, so they can deposit them on the bus.

Brian and Patrick both worry about how the band sounded. "I thought that was probably the worst show of the tour," Patrick complains. "However, it wasn't a bad turnout for thinking only five people would show up."

Behind the table, they gather to hawk their wares again. Since they feel like the underdogs of the tour—they being without a record and all—they feel they have to push harder to get the attention of the kids. In fine used car salesman fashion, Patrick barks, "Increase the value of your car, ladies and gentlemen, with our sticker!"

Before long, they're singing "The Gambler," and the passerby are joining in. As it wraps, Patrick shouts, "Support the band that supports Kenny Rogers!"

Some of the new fans ask how the band members met, and are answered with a variety of hoaxes:

"We met at a restaurant."

"We picked Patrick up at a bowling alley."

"We were all in a big car wreck."

"It goes back to Nam, and you don't want to get me started."

It doesn't take long to realize that this is all still part of the show: Which then makes you realize that an All Star United concert is a sort of theatrical event. "The deal is, we're immature rock stars when we go on stage," Christian explains. "It's just a free-for-all goofiness."

Ian brings it into perspective. "We hope to portray from the stage that, first and foremost, we have God in our lives. Second of all, we're completely nuts. It's definitely a live show thing. We want to go out on the road and really show people that there is definitely fun to be had. Especially living in Christ."

"Yes, 'fun to be had,'" Patrick agrees, trying the phrase on for size. "When you have Christ, you're free. You don't have to conform to some weird 'freakiness.' That's what people have said at a lot of our shows, they can really see we are enjoying our Christianity." 7

love worth waiting for

TTrue Love Waits...but waits for what? That's a question I'm sure a lot of you readers must be asking yourselves. We don't want to come off like a cross between Dr. Ruth, your parents and your health class teacher...but it is a question worth considering.

Just about the time we figure out that some of us are boys and some of us are girls, we have to deal with sex on a daily basis. Whether we learn about it in the classroom, the Sunday school room or the locker room, it permeates our existence. Television tries to tell us how to look and feel about sex, books and magazines describe it in lurid detail, movies play out sexual fantasies and even music fuels those thoughts and feelings. If we're very lucky, we have a parent or parents, a friend or relative, a teacher or other authority figure who guides us down a moral, and hopefully, biblical approach to sex. One such organization which has done a great job of guiding teenagers through those difficult decisions is True Love Waits.

We encourage you to carefully study your Bible, and to consider what the True Love Waits campaign could mean to you. In the past four years,

this extremely rational and scripturally sound campaign has touched hundreds of thousands of teenagers from dozens of denominations and student organizations. From Florida to the nation's Capitol to Los Angeles, young people like yourselves have followed TLW's pledge: **1)** To remain sexually pure until marriage; **2)** To challenge your peers to do the same; **3)** To help parents set biblical standards of sexual purity for their kids; **4)** To insure the involvement of the church in joining with parents and kids in making this commitment.

In addition, True Love Waits emphasizes True love for God, True love for friends, True love for your future mate, True love for your future children and True love for yourself.

To some of you, many perhaps, these may seem like corny and outmoded ideals. But since our sexuality is at the core of our being, it is imperative that it be kept pure, and that we deal with our response to our sexuality in a biblical manner. True Love Waits has proven that it can help, and do so in a non-judgmental, supportive fashion. Give it a shot. **1**



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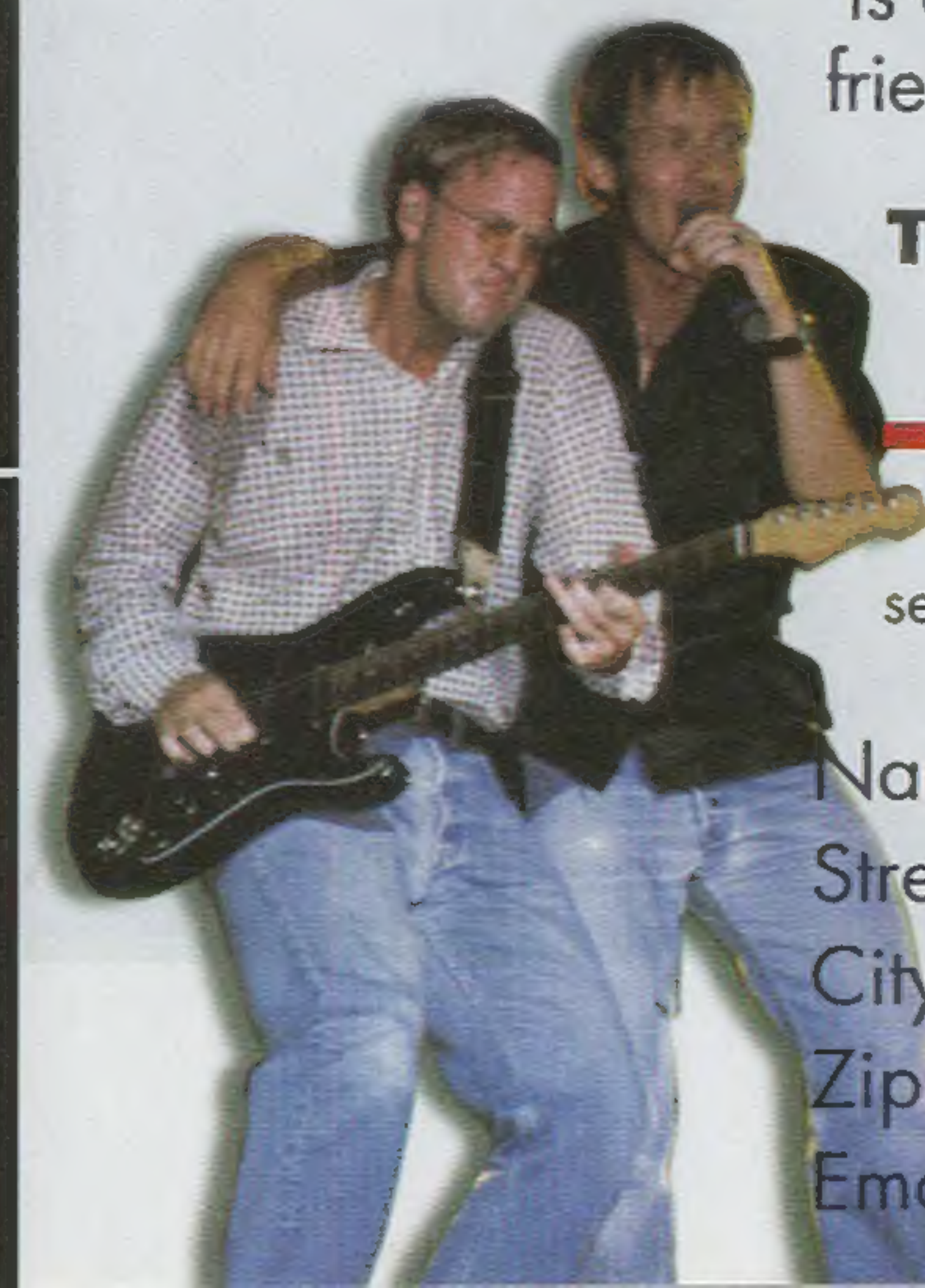
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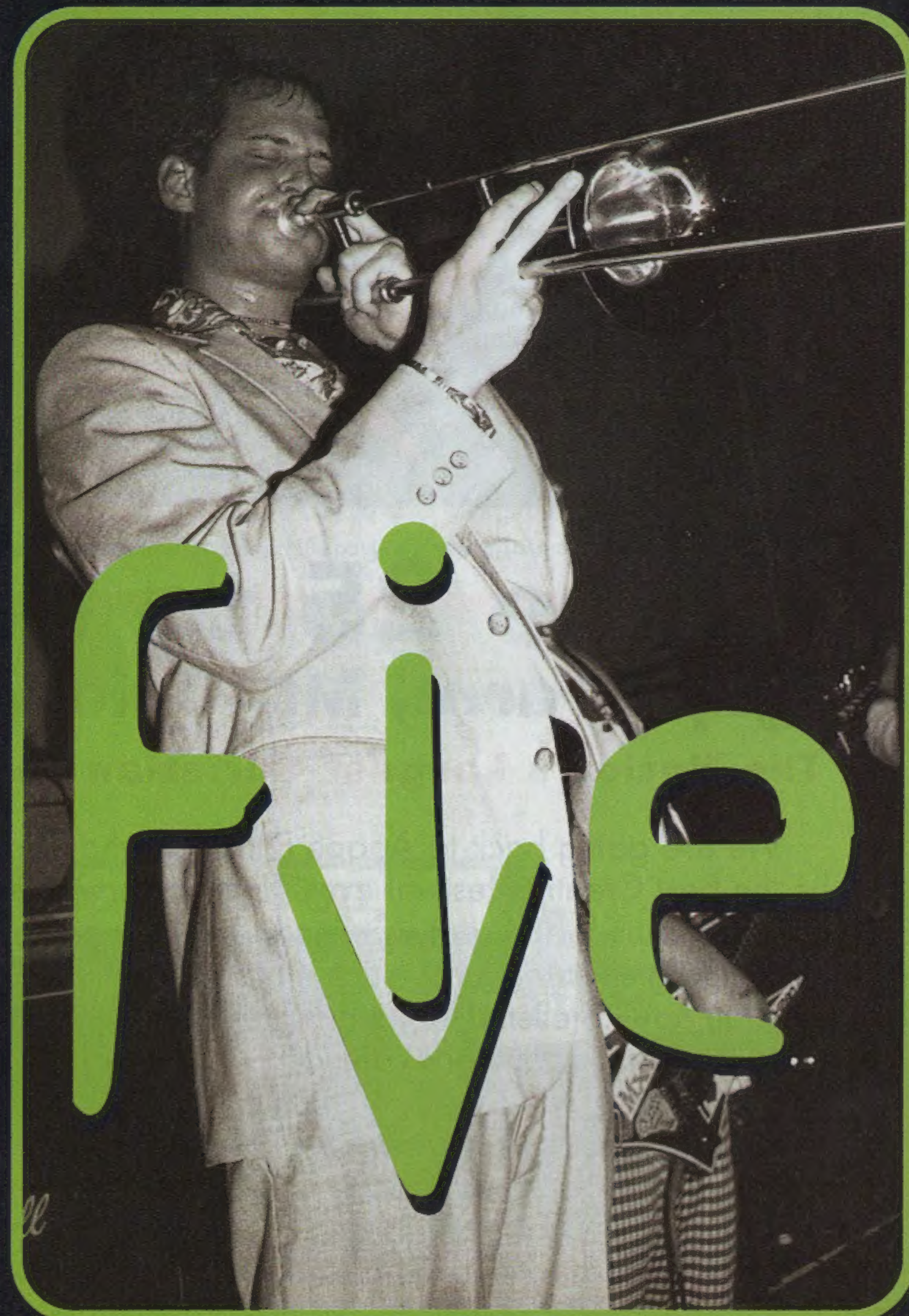
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It shouldn't be too surprising when a conversation with members of Five Iron Frenzy suddenly turns into a serious discussion about 80s television ("The A-Team" and "Three's Company") or old school rap (Whodini, Run-DMC, The Fat Boys). After all, the personality of the band can be as quirky as the lyrical and musical content they employ every time they hit the stage.

"Most secular ska lyrics are the goofiest, funniest things you can pick up," lead singer Reese Roper says. "We try to get that across in our lyrics, but then again, there's some serious overtones. But on stage, we're just total goof balls. We wear Afro wigs and all kinds of goofy stuff like bunny ears, and we jump around and do belly flops. It's total fun. Even when there's nobody getting into our shows, we still have a good time."

At one time, four of Five Iron Frenzy's members were well on the way towards a typical 90s angst thing complete with a full-on industrial-flavored thrash sound.

"It was kind of the music we liked, but as we went on, we realized it wasn't really us," Roper says. "So, we started to listen to ska and punk more and more. We were kind of afraid of starting a ska band because we knew we'd have to get all these horn players. It was really intimidating but God just totally stepped in and made it happen."

Operation Ivy and Skankin' Pickle were just a couple of the bands that became heavy influences for this new quartet. Five Iron Frenzy, as they now called themselves, asked a trumpet player to join in. Before long, they recruited several horn players to form the current eight-piece outfit.

Concert appearances with

Christian mainstays such as MxPx, Dime Store Prophets, Black Eyed Scea and the Supertones ensued. There have even been some pretty significant secular shows as well as a show they played with mainstream act Goldfinger. So, before they even released Upbeats and Beatdowns, an eclectic mix of

"For us, it's wherever the Spirit is leading us," Ortega says. "We can be playing a secular show and if God directs us to say something to the audience, just a small word, we're open to doing that. We always pray before the shows and ask God to guide us."

Well, most of the time, anyway.

Five Iron Frenzy learned its lesson early on about the importance of waiting on the Lord's leading. "One of the first secular shows we ever played was this cafe in Denver and all the kids were totally digging the music and I think we felt that since we were a Christian band we needed to say something," Ortega explains. "It was not really led by the

Spirit at all, and afterwards we really got dissed."

To avoid too many of those incidents, FIF set up a weekly Bible study group that they advertise by passing out fliers at their concerts. The meetings attracts both Christians and non-believers and have had significant results, such as the wasted disc jockey who eventually came back sober and recently received Christ.

"We just want to be real," Ortega says. "Everything seems like it's so fake these days, and there's so much lip service that goes on, even in the churches. You just get sick of that. Who wants to be plastic?"

iron frenzy

BY CHAD BONHAM

ska influences, FIF had created quite a buzz.

"I can't believe the kids are getting into it," Roper says. "When we played at Cornerstone this year, even though they put us opposite the Supertones, our tent was still overflowing. I couldn't believe it. We were just standing here with our eyes wide open, watching all this stuff fly by us and we're in awe of God and how He's moving in our band."

After a year and a half of scattered concert dates and occasional touring, Five Iron Frenzy has employed a rigid standard of how it approaches the ministry side of the music.

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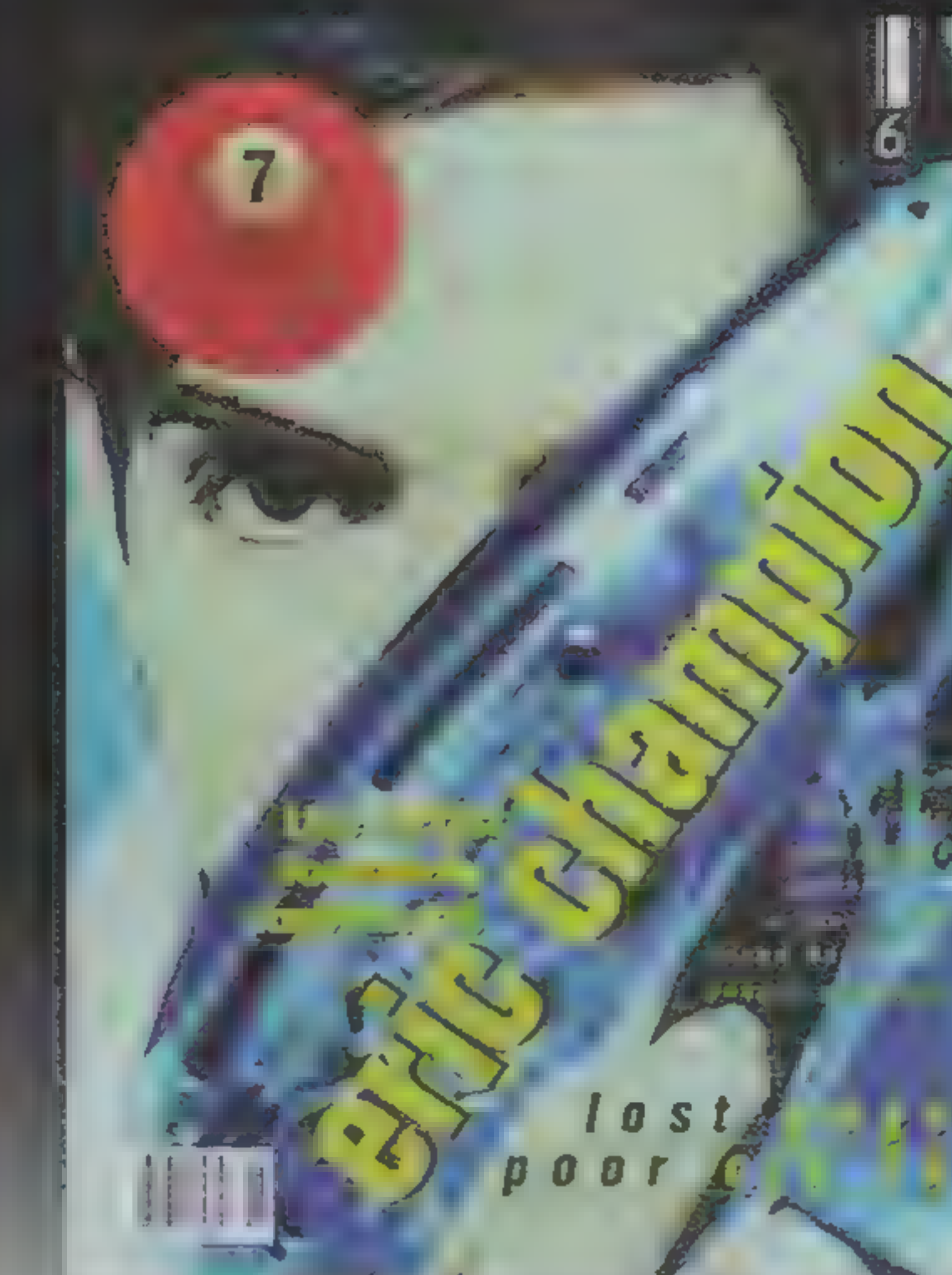


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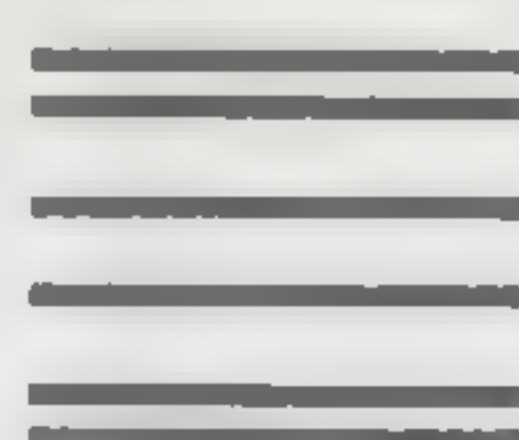
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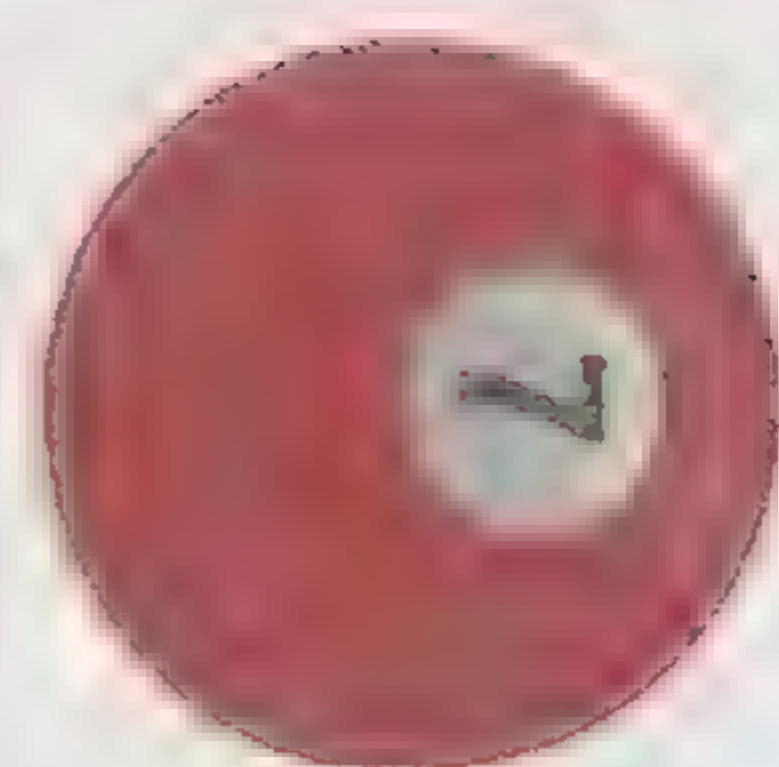
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FOLD ZANDURA

Most folks look back on their college years as a time of expanding their intellectual horizons; a time of examining different lifestyles and in some cases, cramming enough useless knowledge into their heads to help them make a decent career choice. For Jyro Xhan and Jerome Fontamillas of Fold Zandura, college meant two things—the beginning of an 11-year partnership that's still blossoming ("Some days," Jerome recalls with a laugh, "it seems like we've been partners forever!"), and the first steps of a musical quest for the perfect pop song. "Actually," remembers Jyro, "I've been writing pop songs since I was in the sixth grade. Anything we can do to get closer to The

By Bruce A. Brown

Beatles sonically and musically, the happier I'll be."

The first musical entity for which Jerome and Jyro became well-known was Mortal. Jyro explained that Mortal's intense industrial sound was partly based on the equipment available to him and Jerome as well as the duo's admitted musical limitations. "Industrial music was easy to do with the kind of recording gear we had. I wasn't a guitar player at all—I'm still not much of one. Barre chords—which is what you mostly play in industrial—are much easier to play. And I could barely sustain a singing voice, so screaming was a lot easier as well. So things seemed to point in that direction for Mortal."

Even though Mortal became one of the first and best-known industrial groups in Christian music, Jyro says he and Jerome have always experimented with different vocal and musical approaches. "I consider myself a piano player before anything. It's my main instrument. A couple of the tunes that Fold Zandura does now, I actually wrote before Mortal. And some of the songs we're writing now for our next album are much more melodic."

Just prior to the formation of Fold Zandura, Jerome and Jyro completed two final and musically divergent Mortal projects with long-time engineering partner Mark Rodriguez. "Pura," explains Jyro, "was this ethereal praise album that we've always wanted to do. The [5 Minute Walk] Mortal album was something that we wanted to do to help [5 Minute Walk president] Frank Tate and he wanted to do to help us, so we both really benefited from that. It contained some left-over songs that we didn't want lost; we really wanted them out there. We also tried to launch Xhan Records, our own little label, at that time." Jerome adds that "'King Flux' and 'Fray Lagoon' from the Mortal album were songs that were around when Andy Prickett [of Prayer Chain] first started working with us. 'King Flux' was actually recorded as a Fold Zan demo. Andy played all our early shows. He'll always be a mentor. Even on the new stuff, he helped us with sounds. You can hear his guitar ideas on the Fold Zan indie CD."

Like a lot of the best musical adventures, Jerome says that Fold Zandura started without a lot of preconceived notions about what should happen next. "The group actually became Fold Zan when Frank Lenz joined in April of 1995. We were just working on songs for awhile and decided to do some demos for ourselves to see if we could start a band. We didn't know for sure how these songs would sound until we tried them with a band. Plus, we didn't want people to say that we were just changing our name because we felt it was a whole new thing when Frank joined. Frank also sings, which adds a new dimension and makes it feel more like a band."

Part of the texture which makes the music of Fold Zandura so interesting is the group's judicious use of sound effects and samples, both on album and on stage. But unlike many groups, Fold Zandura doesn't disguise a lack of musical ability with tape loops. "We knew that, on stage, we'd have three people trying to do the job of seven," admits Jyro. "Jerome and Frank are really the only people I felt I could trust, musically. Andy Prickett too, but he couldn't go on tour. It just seemed the natural thing to do to put stuff on tracks and use samples. Plus, when we were first trying to formulate our sound, it was the samples that really made it different from anything else we'd ever done. We knew we had to incorporate that into our live performances." Jyro feels that approach has helped make Fold Zandura a very powerful and tight live unit; a band that he says continues to evolve. "Jerome is able to concentrate on singing and playing bass, instead of having to cover a number of areas. With Frank, he's the dynamo of the band. His ideas give the songs a different kind of vibe. And the direction that we're taking with the new material is quite different. We want to be a pop band. So, we're all

pretty much in tune with that idea, sonically and musically."

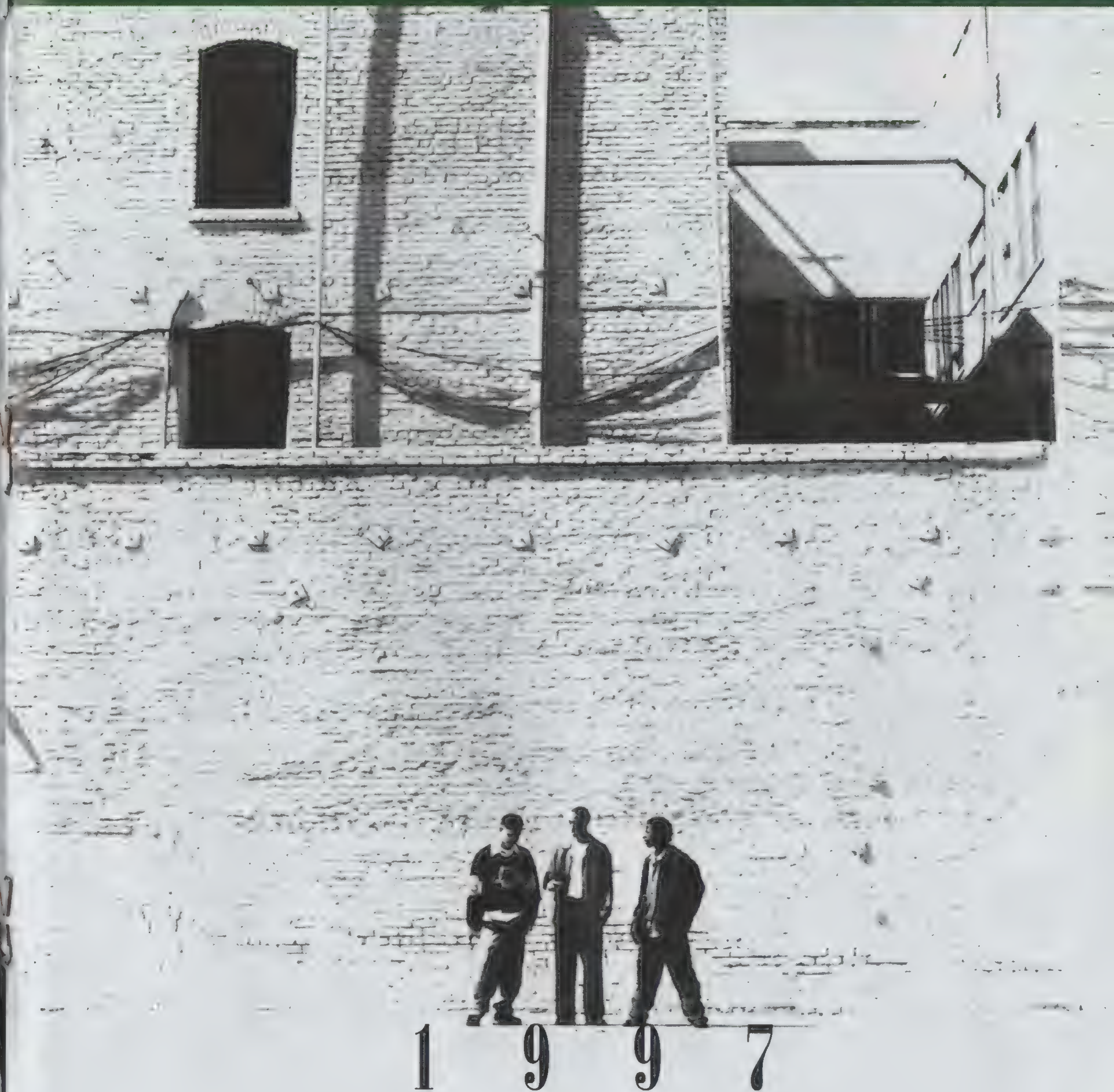
Fold Zandura recently signed an agreement with Sub-Lime Records, a modern rock division of Essential Records. The label has scheduled the release of Return, an eight-song CD which contains five songs from the band's limited-edition indie CD and three new songs. Jerome says Fold hopes to re-introduce itself with the new disc. "We only made about 5000 copies of the Fold Zan CD. So the only people that could buy the CD had to pick up copies from our tours and the few stores which carried it. We re-mixed five songs from that CD for this new disc, plus we added an instrumental and two new songs, "Return" and "Forever Throw," that we've been doing live for awhile. But the record company felt it would be essentially a new album to most people."

And what about the name "Fold Zandura," the moniker which has probably attracted more attention to the band than the group's music itself? Simple, says Jyro. "I made up 'Zandura.' We used that name to describe this environment we sometimes reach, on stage or in the studio, where we find ourselves closest to God, close to touching His face. Plus all of us are totally into sci-fi, so 'Fold Zandura' became this actual place, and the band became these characters who inhabited this story about this place. Frank, Jerome and myself all had different roles in a story about this place and the songs became a description of our lives in this place. Hopefully someday we can do a video and show part of how we've imagined this place to be. And we don't mind people wanting to know."

Even though Mortal enjoyed a certain amount of success in its day, many people felt the band never reached its full commercial potential. And even with the excitement Fold Zandura generated before signing to a major label, Jyro says he wasn't sure that the band was going to survive. "In the past year or so, I've been seeking some kind of explanation for what we've been doing. We weren't on any label, we were touring, but just breaking even. We had no sense of where we were going to end up. In anything that we do, we always ask ourselves why we're doing it, what's the goal." Jerome says he feels Fold has persevered "because, over and over, God has proved Himself to be behind what we're doing. Sometimes, when it didn't feel like we should be where we were, from a financial or practical standpoint, or even spiritually, God has always confirmed that we were doing was right. We were at the point, before the agreement with Sub-Lime, where we felt like we might give things a few more months, one more tour, and then re-evaluate. Then Robert Beeson and Essential came along and the Sub-Lime deal happened. We feel like God's hand is in this new venture, or we wouldn't be pursuing it. There's a fine line between self-confidence and arrogance, but we honestly feel we are balanced in that area. If God decides to open the floodgates and allow us to make inroads into the mainstream market, we believe we're ready."

It would seem that in Return, Fold Zandura may have come close to pop perfection, offering an album that resonates with deep spiritual overtones and yet contains enough of a personal connection to the band to attract an audience of non-Christians. In fact, Jyro refers to Return as "a relationship album. There's a strong spiritual presence to the album, without it being along the lines of what people might traditionally be looking for in a Christian album. But I think that makes it all the more powerful. It would be easy to place my Lord's name inside a pop song. But that doesn't mean it's going to be used by the Holy Spirit. Placing a blatant message in a song just to get a certain response is not necessarily the best way of communicating. We want to be a rock band that makes good art, and remains open to God, instead of trying to dictate to the public how we specifically see God. I'd rather my witness be more holistic, involving all of my life." ●

BRAINWASH PROJECTS



1 9 9 7

BY MICHAEL TENBRINK

IT ISN'T EVERY DAY A CALIFORNIA ROCK BAND COMES ALONG WITH A HAMMOND ORGAN, MANDOLIN AND HARMONICA IN TOW. BUT THAT IS EXACTLY WHAT SETS APART THE SOUND OF DRYVE.

THE BAND FIRST SPROUTED THREE YEARS AGO IN SAN DIEGO, WHEN CORY VERNER AND PAUL DONOVAN RECORDED AN INDIE TAPE. THE TWO ADDED DRUMMER KEITH ANDREW IN 1994, AND THEN "ADDED A BROTHER EVERY SIX TO EIGHT MONTHS!" SAYS CORY, LAUGHING. STEVE WAS THE FIRST OF THREE PRATSCHNER SIBLINGS TO JOIN; WITHIN A LITTLE OVER A YEAR, HIS BROTHERS MICHAEL AND DAVID HAD ALSO COME INTO DRYVE.

"THEY WERE ACCOMPLISHED HORN PLAYERS ALREADY," EXPLAINS CORY, ONE OF THE BAND'S LEAD VOCALISTS AND GUITAR PLAYERS. "BETWEEN THE THREE OF THEM, THEY PLAY PROBABLY THIRTY DIFFERENT INSTRUMENTS WELL. BUT WE HAD THEM EACH LEARN AN INSTRUMENT THAT COULD FIT IN WITH THE BAND."

THRIFTY MR. KICKSTAR, DRYVE'S DEBUT, IS THE RESULT OF THE MELDING OF SIX BAND MEMBERS, AND AT LEAST TWICE AS MANY INSTRUMENTS. "OUR MUSIC IS WARM AND SOOTHING," SAYS CORY. "IT FITS INTO THE 'ROCK' CATEGORY, I GUESS, BUT IT IS DIVERSE, AND VERY MELODIC. IT'S DRIVING MUSIC, THE KIND OF ALBUM YOU'D TAKE ON A ROAD TRIP WITH YOU."



HE BALKS WHEN ASKED TO COMPARE DRYVE'S SOUND WITH OTHER BANDS. SO ATTEMPTING TO BE HELPFUL, I SUGGEST PERHAPS THE WALLFLOWERS OR COUNTING CROWS. HE LAUGHS: "YOU WON'T BELIEVE THIS, BUT I HAVE BOTH OF THOSE ALBUMS IN MY STEREO RIGHT NOW!"

DRYVE RECENTLY COMPLETED A COLLEGE TOUR WITH DIME STORE PROPHETS AND BLACK EYED SEEVA. CORY SAYS THE BAND LOVED TAKING ITS MUSIC ONTO SECULAR CAMPUSES. "WE'VE HAD THIS DREAM OF PLAYING COLLEGES FOR YEARS NOW, AND THAT MEANS MORE TO US THAN SELLING RECORDS."

WHEN I ASK IF HE CONSIDERS DRYVE TO BE A "CHRISTIAN BAND," HE ANSWERS WITHOUT HESITATION. "NO, I MEAN, WE'RE A CHRISTIAN BAND THE SAME WAY THAT I AM A CHRISTIAN SCREEN-PRINTER, AND YOU'RE A CHRISTIAN WRITER. WE REALLY WANT TO MAKE GOOD MUSIC. YEAH, THE MESSAGE IS THERE, BECAUSE WE ARE CHRISTIANS." HE PAUSES. "I GUESS I JUST NEVER REALLY GOT THAT WHOLE 'CHRISTIAN BAND' THING."

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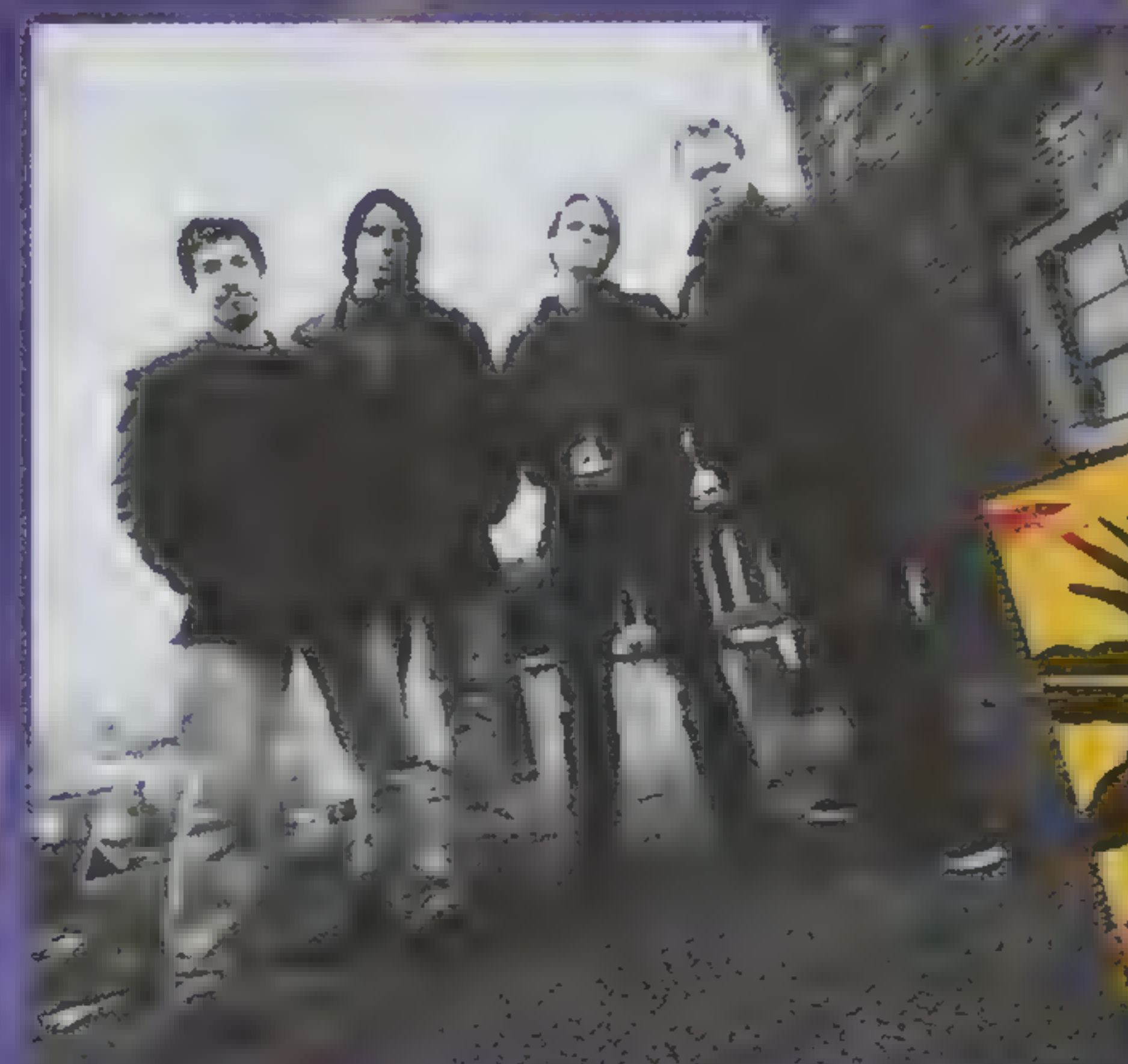
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BY DAVID BUMGARDNER

TALK ABOUT HAVING CONNECTIONS! WHEN BLEACH GUITARIST BRAD FORD STRUCK UP A FRIENDSHIP WITH AUDIO ADRENALINE AXE MAN BARRY BLAIR A FEW YEARS BACK, HE HAD NO IDEA THAT THE UNION WOULD LEAD TO THE RECORDING OF BLEACH'S DEBUT ALBUM, SPACE. AS IT HAPPENED, BLAIR WAS INVITED TO PRODUCE THE BAND'S DEMO, AND PASSED IT ON THE BRASS AT FOREFRONT WHO IMMEDIATELY SIGNED BLEACH.

YOU MIGHT THINK SUCH CLOSE ASSOCIATION WITH AN ESTABLISHED BAND WOULD TEMPT THE BLEACH BOYS TO RIP-OFF THEIR SUCCESSFUL PREDECESSORS. NOT SO SAYS LEAD SINGER DAVE BAYSINGER. "I DON'T FEEL LIKE WE'RE IN (AUDIO ADRENALINE'S) SHADOW. I THINK OUR MUSIC'S A LITTLE DIFFERENT." DEFINITELY. THE TRUTH IS, RATHER THAN COMING OFF AS AUDIO A./GIN BLOSSOMS WANNA-BES, THEIR SOUND MORE CLOSELY RESEMBLES SMASHING PUMPKINS WITH A FEW MORE HOOKS, MINUS ALL THE GLOOM AND DOOM. ALTHOUGH, SAYS DRUMMER MATT GINGERICH, WHO ALONG WITH BASSIST TODD KIRBY PROVIDES THE RHYTHM, "WE NEVER HAVE THE INTENTION OF SOUNDING LIKE ANYBODY." ADDS BAYSINGER, "WE'RE STILL PRETTY GARAGE BAND-Y. IT'S HARD TO FORGET HOW FAR GOD'S BROUGHT US."

THE BAND'S NAME COMES FROM THE BELIEF THAT "WHEN GOD FORGIVES YOUR SINS, HE DOESN'T JUST WASH YOU UP A LITTLE BIT. HE BLEACHES YOU AND HANGS YOU OUT TO DRY," SAYS FORD. SAM BARNHART WHO SPEARHEADS BLEACH'S TWIN-GUITAR ATTACK CHIMES IN, "IT'S HARD-CORE CLEANSING."

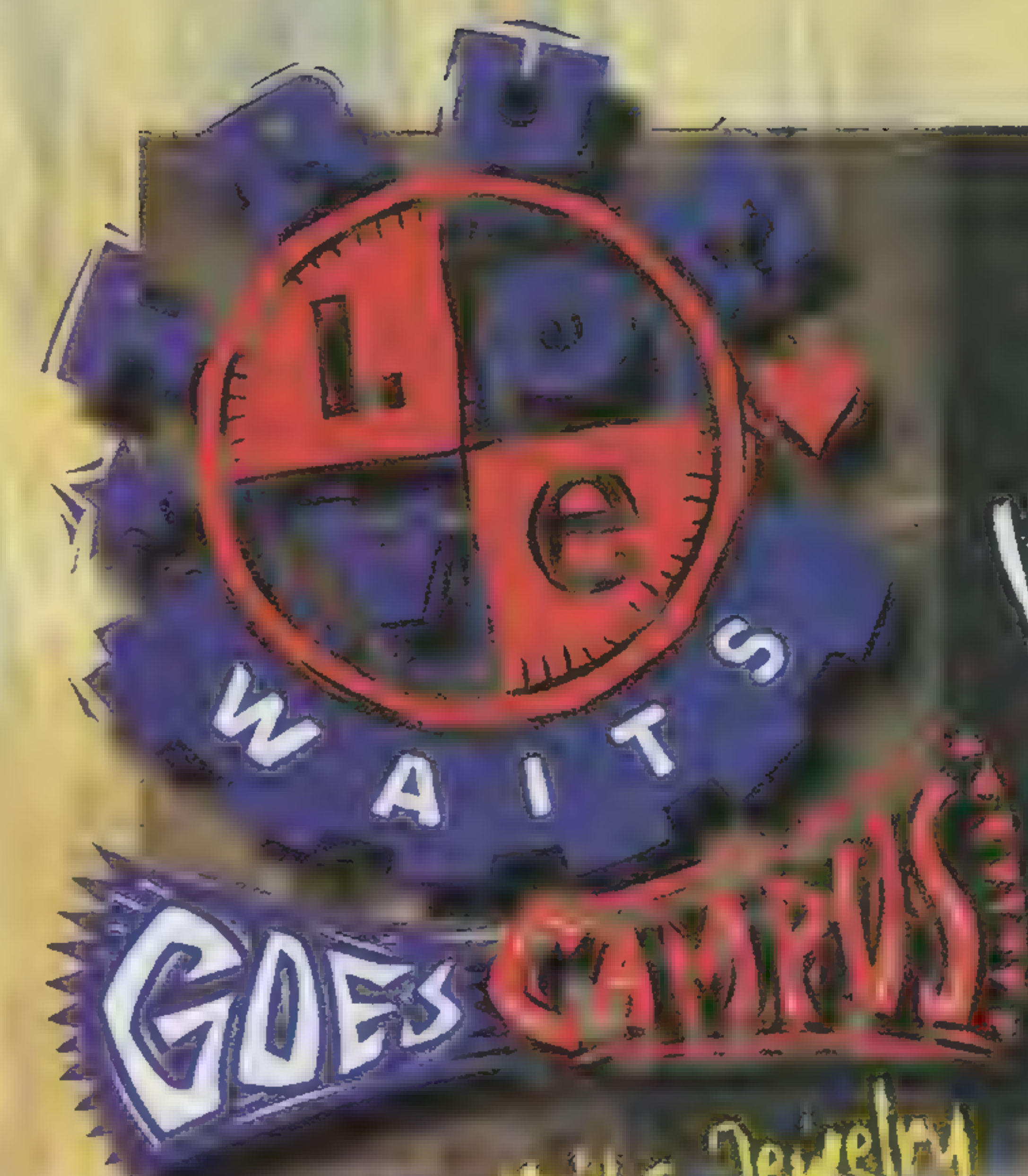


ON THE 1997-1998 tour, BLEACH SOCIETY: WHILE STARTING OUT AT ROAD DATES WITH AUDIO A. AND JOHNNY O. PHOENIX IN OCTOBER, BLEACH IS STAGGERED BY THE ATTENTION THAT HAS COME THEIR WAY SO QUICKLY. BARNHART ADMITS TO STILL ASKING GOD, "ARE YOU SERIOUS?" HE THEN ADDS, "RIGHT NOW WE'RE POOR AND HUNGRY! GOD'S HOLDING US TOGETHER. WE REALLY LIKE MCDONALD'S AND THOSE

A BLEACH CONCERT CONSISTS OF "GETTING THERE, SETTING UP, AND HAVING MANY, MANY TECHNICAL DIFFICULTIES WHICH

NONE OF US KNOW HOW TO FIX, AND THEN WE JAM." ACCORDING TO BARNHART, NO AFTER CALLS ARE GIVEN. ALTHOUGH THE BAND IS MOMENT ABOUT THEIR DESIRE TO MINISTER, BARNHART CONSIDERS, "PEOPLE DON'T CARE ABOUT WHAT YOU SAY UNLESS THEY CAN SEE THAT YOU CARE ABOUT THEM. WE'D RATHER GET DOWN AND DIRTY WITH PEOPLE AFTER THE SHOW. THAT'S WHERE THE REAL MINISTRY COMES IN."

20
shall january/february 1997



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HINT!



For all have sinned and fall short of the glory of God. Rom. 3:23

For the wages of sin is death. Rom. 6:23

But God demonstrates his own love for us in this: while we were still sinners, Christ died for us. Rom. 8:3

That if you confess with your mouth the Lord Jesus and believe in your heart that God raised Him from the dead, you shall be saved. Rom. 10:9

Prayer: Jesus, I know I am a sinner and need your forgiveness. I now turn from my sin and ask you into my life to be my Savior and Lord. Forgive my sin and receive my gift of eternal life. Thank you for dying for me and saving me.

"I am the Way, the Truth and the Life." John 14:6

Everyone who calls on the name of the Lord will be saved. Rom. 10:13

THE 3 COMMANDMENTS

1. Love the Lord — Mt. 22:37 - Love the Lord Your God with all your heart soul and mind.

2. Love your neighbor — Mt. 22:3 - Love your neighbor as yourself.

3. Always be gentle with others. The Lord will soon be here. — Phil. 4:5

Greater love hath no man than this, than a man lay down his life for his friends. — Jn. 15:13

Run from temptations that capture young people. Always do the right thing. Be faithful, loving, and easy to get along with. Worship with people whose hearts are pure. — 2 Tim. 2:22

BY DAVID BUMGARDNER

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Believing that True Love Waits, I make a commitment to God, myself, my family, my friends, my future mate, and my future children to be sexually abstinent from this day until the day I enter a biblical marriage relationship.

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TO
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Jan 3 Lake Pointe Baptist Ch., Rockwall, TX;
Jan 4 Warner Robbins Civic Ctr, Warner Robbins, GA;
Jan 17 Travis Avenue Baptist Ch., Ft. Worth,
TX; Jan 24 FBC, Midland, TX; Jan 31 First Baptist Ch., Spartanburg, SC;
Feb 7 Sequoia Heights Baptist Ch., Manteca, CA; Feb 7 Immanuel Baptist
Ch., Highland, CA; Feb 8 Council Road Baptist Ch., Bethany, OK.

BY CHAD BONHAM

MIKE LEWIS MAKES NO BONES ABOUT THE PHILOSOPHY OF HIS NEW BAND PULLER. IT'S NOT THE MOST POPULAR STANCE TO TAKE IN CHRISTIAN MUSIC THESE DAYS, BUT LEWIS IS STICKING TO HIS GUNS NONETHELESS.

"OUR HEART IS TO GET INTO THE MAINSTREAM," LEWIS SAYS. "BUT WE'RE NOT THAT CHOOSY. WE'LL PLAY ANYWHERE IN FRONT OF ANYONE. IF THE KIDS ARE THERE, WE'LL PLAY."

LEWIS IS QUITE FAMILIAR WITH THE CLUB SCENE, HAVING SPENT SEVEN YEARS IN THE HIGHLY ACCLAIMED BAND FOR LOVE NOT LISA. AS THE BAND'S LEAD VOCALIST, LEWIS FRONTED THE NATIONALLY SIGNED ATLANTIC RECORDS ACT WHICH PRODUCED TWO ALBUMS AND LANDED A SONG ON THE ORIGINAL SOUNDTRACK FOR THE CROW, AN ALBUM THAT SOLD MORE THAN 2 MILLION COPIES. FOR LOVE NOT LISA'S LAST SHOW WAS WITH THE POPULAR AUSTRALIAN BAND SILVERCHAIR, BUT LEWIS HAD LONG SINCE REALIZED THAT THE GROWING MEASURE OF SUCCESS WASN'T WORTH IT ANYMORE.

"I WAS THE ONLY CHRISTIAN IN THE BAND," LEWIS EXPLAINS. "I WAS JUST TIRED OF TOURING WITH THOSE GUYS AND I WAS TIRED OF GOING THROUGH THE MOTIONS. THE MUSIC INDUSTRY KIND OF TRASHED US AND TURNED US OUT. WHEN WE BROKE UP, NO ONE REALLY LIKED EACH OTHER."

THE ROAD QUICKLY BECAME AN UNHEALTHY PLACE, PHYSICALLY, MENTALLY AND SPIRITUALLY, AND WITH AN EXPECTANT WIFE ALSO TIRING OF THE L.A. MUSIC SCENE, THE LEWIS' DECIDED TO HEAD BACK TO THEIR HOMETOWN OF EDMOND, OK.



LEWIS ENTERTAINED THE NOTION OF ATTENDING FILM SCHOOL AFTER SHOWING PROMISE IN THE DIRECTION OF TWO VIDEOS FOR LOVE NOT LISA, BUT EVENTUALLY HE AND HIS WIFE TURNED THEIR ATTENTION TOWARDS THE JOB COFFEE CLUB, A UNIQUE YOUTH MINISTRY OUTLET THEY OPENED LAST NOVEMBER IN DOWNTOWN EDMOND. A REJUVENATED LEWIS DECIDED TO JUMP BACK INTO MUSIC AND FORMED PULLER. SINCE THEN, THE BAND HAS RECORDED ITS DEBUT ALBUM SUGARLESS AND TOURS WITH SLAYERS, IN A WELL-BALANCED MATCHUP OF PASSIONATE, AGGRESSIVE, GUITAR DRIVEN OUTFITS.

"I'M NOT A TALKER. I'M MORE OF A DOER," LEWIS SAYS. "I USED TO BE A TALKER AND PEOPLE NOW COME UP AND SAY, 'YOU DON'T TALK ENOUGH AT SHOWS.' I'M NOT INTO THE PEP TALK OR THE CHEERLEADING FOR GOD. WE'RE JUST GOING TO ROCK AND PLAY AS HARD AS WE CAN, AND IF GOD SAYS SOMETHING ON MY HEART THEN I'LL SHARE IT. BUT IF HE DOESN'T, I'M GOING TO KEEP MY MOUTH SHUT."

Today there's plenty of stuff to fill up my mind.

All the arguments about **abortion**. And the threat of **AIDS**. There's a war in **Bosnia**. And a crisis in **Croatia**. I don't get **girls**. And I don't get **bigotry**. We have to balance the **federal budget**. But I never have enough to balance my own **budget**. What about **condoms** in high schools — and in my **school**? What do I make of **Kurt Cobain**? And using **cocaine**? What should I think about the **deficit**? The Democrats? The **devil**? Should I get an **earring**? A nose ring? I'm worried about the **environment**. Family Values. And my **values**. Generation gaps. **Generation X**. Should I worry about **Gingrich**? My **grades**? Or my girlfriend? There's too much **harassment**. And too many **hypocrites**. I can't tolerate **intolerance**. Will there be any **jobs** when I graduate? I don't know what to think about **Medicare**, **MTV**, or militias. **I surf the Net**. NC-17. **Pearl Jam**. **Politics**. And **porn**. What do I do about **poverty**? Are the Republicans right? Is the **radical right** wrong? The real world vs. **"The Real World"**. Nintendo vs. Sega. **Rock and roll**. Rush Limbaugh. **Okiahoma City**. Racism and **riots**. Who are the **Serbs**? When did **sex** get so complicated — homosex, bisex, heterosex. **Safe sex**? No sex? **Tattoos**. Do I watch too much **television**? Music videos? **Video games**? There's a battle for my mind. And I want the **Spirit** to win.



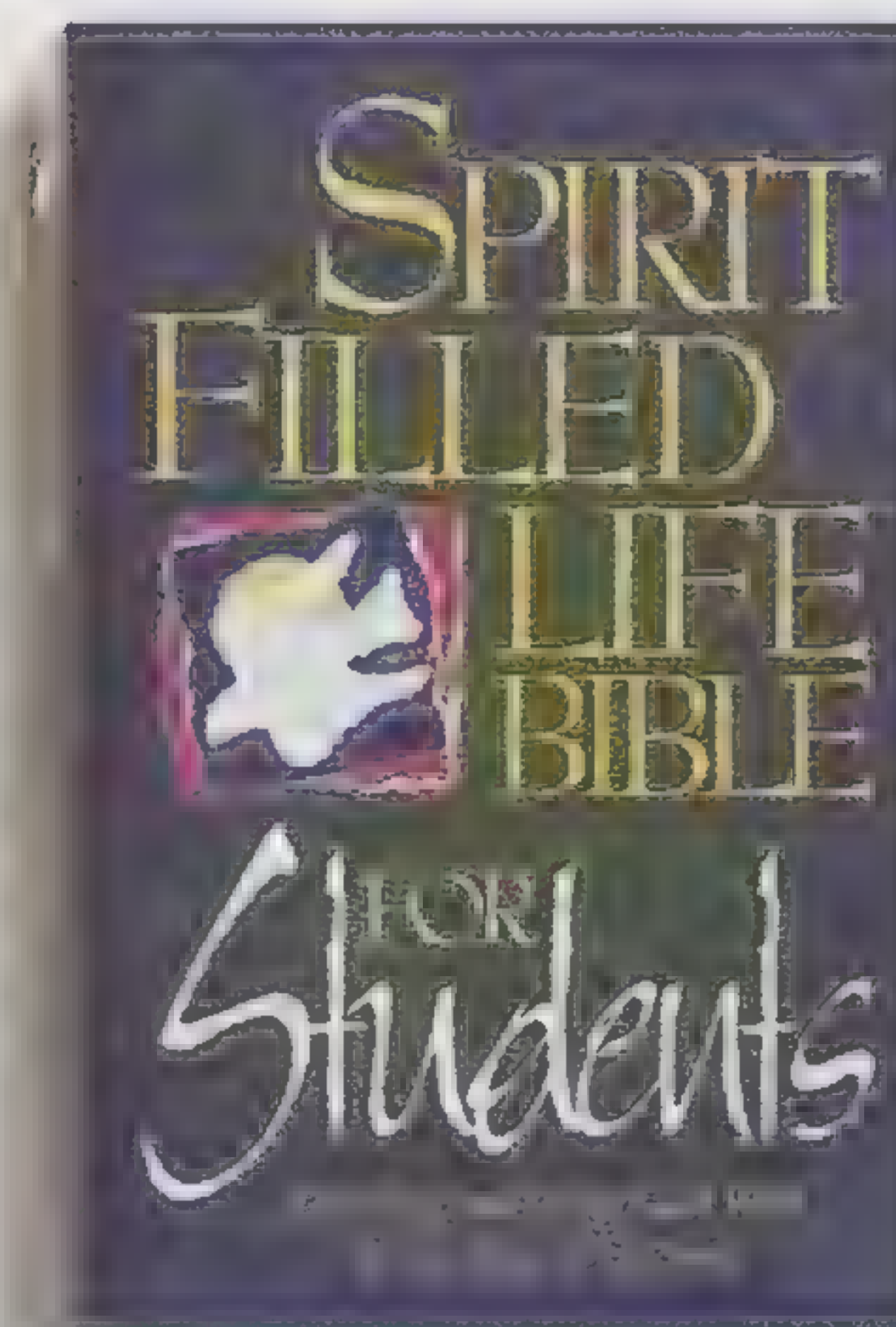
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r o u n d u p music

MxPx Life In General Tooth & Nail



In most Christian circles, our emotions are seen as our enemies, subverting our ability to listen to the still, small voice of the Holy Spirit. Yet, there they are every day, reminding us of our humanity. So how cool it is that the first words Mike Herrera sings on the new MxPx disc are "Emotion is my middle name." Cooler still is the fact

that much of Life In General is simply about, well, life. A part of that does concern the faith of the band, but often not in the traditional or expected ways. The bulk of the tunes focus on Mike, Tom and Yuri just being guys, and how they deal with everyday stuff like girls,

school, family, chicks, homework and girls (sensing a theme here?). Sure, they're the premiere group playing Christian punk, so we'll give them a little slack in terms of perhaps zeroing too tightly on a particular range of subject matter. Besides, many songwriters seem to

feel that their faith exists in a vacuum; that, for some reason, the mundane experiences that shape the bulk of our lives aren't as much fun to write about as the more spectacular events. Mike has no such problem. "Do Your Feet Hurt," for instance, reverses the formula of a fan being devoted to an artist. This track

finds Herrera plaintively asking a girl for an after-school date, offering her "a ride on my Vespa," and to "climb up to your window and read you a poem." Later, in the pop gem "Move To Bremerton," Herrera laments the fact that the special girls he meets always live "somewhere else in the world." So he devises a plan to entice them to his Washington home by changing "the street signs you drive down/so you end up in my town" and re-drawing the maps "so they all lead to Bremerton." In case the depth of his feelings has escaped the young lady, Mike closes with "If you owned a brain and use it too/You gotta know that I'd have a crush on you." The female fascination is carried to its logical (or perhaps, illogical) extreme in "Chick Magnet," the guy who, Herrera cautions, is "gonna settle down/if he meets that special girl soon." Herrera does encourage listeners to think independently ("Your

Problem, My Emergency," "Sometimes You Have To Ask Yourself") and Mike allows himself moments of reflection and doubt as well ("The Wonder Years," "My Mom Still Cleans My Room"). As far as the music goes, Mike, Yuri & Tom are the bomb. They rock, they smoke, they make you hair stand on end (even if you use lots 'o gel). Life In General may not contain the requisite amount of biblical vocabulary for some listeners. But it's true to the tradition of punk by allowing the band to say exactly what's on its mind.

—Bruce A. Brown



a v a i l a b l e j a n u a r y o f
1 9 9 7 , y o u w i l l n e v e r
f e e l t h e s a m e a b o u t O 2
m y x



Morella's Forest
Ultraphonic Hiss
Tooth & Nail

When you first read titles such as "Candy Necklace Kind of Love," "Lime Velvet Love Seat," "Butter Scotch Boy," "Tangerine Drops," "Silver Syrup" and "Pastel Straws," you may think you're perusing the menu at the local Dairy Queen instead of looking at the cover of the latest Morella's Forest album. And yes, you may be tempted, as I was at first glance, to ask yourself "what the heck does this song have to do with butterscotch?" And, like myself, lost in the search for obvious connections,

you'd miss some great music and clever lyrical points. In less than two years, MF has made incredible strides as a touring and recording band. The group has begun to perfect its sophisticated noise approach, juxtapos-

ing the soothing voice of singer/lyricist Sydney with the rhythm spring of Nathan and the guitar attack of Shawn & Sean. Lest you get lost in some of the almost too cute titles, Sydney does provide some ideas to chew on beneath the candy-coated marquee. "Glitter" finds her affirming that "Now I know how I feel/What is false and what is real/I thought I knew before/but you're in the picture now;" "Pastel Straws" (perhaps referring to the last straw?) contains the interesting observation that "Trouble has a way of finding out where you live"

—BAB



anyway; "Silver Syrup" finds the singer taking a plunge which could easily be interpreted as making a commitment to Christ ("I opened my eyes when I fell off the cliff"); likewise, "Gate Called Beautiful" carries a similar sentiment ("Finding such a gift/was not done on my own"). Bright melodies peppered with distorted guitars and inventive lyrics make Ultraphonic Hiss an inviting

confection. BARDOWELL AND CHUCK WRIGHT HAVE CONCOCTED A AN UNTHINKABLY GOOD RECORD, A HARD ROCK ALBUM WITH JAZZ PANACHE AND POP HOOKS GALORE. THE LYRICS, OFTEN THICK WITH LITERARY IMPACT, REQUIRE REPEATED READINGS TO FULLY FATHOM THEM. THE DARK, ANGLIAR NARRATIVE OF "DEAD WALKING CLIPPER DOLL" (LIKE SOMETHING OUT OF

THE LONGEST DAY IN M... (A SUCCESSFUL CROSS-POLLINATION OF HARD ROCK AND RAP... WITH... INFORMATION... AND... MUSICALITY... THE RECORD... IT'S... WITH... IT TO HAVE... MOST ACCOMPLISHED... A HARD ROCK... A SIDE... AND...)

Luxury
the latest & the greatest
Tooth & Nail



Great art is often born of great pain. Suffering can alter an artist's perspective to focus on the deeper issues of life: Love, belonging, regret, joy, death. Mortality is something the members of Luxury have spent the past year-and-a-half contemplating, after three band mates were nearly fatally injured in a car wreck following the '95 Cornerstone Festival. Though it had a number of songs written for a new project, when the Luxury members were recovered enough to actually start recording, most of the tracks got scrapped as too superficial. However, the new songs the group came up with take a surprising turn, considering its ordeal. On its first album, *Amazing and Thank You*, Luxury, while in perfect health, recorded an album of melancholy, ache and sadness. For the follow-up, Luxury sings an anthem to the joy of living with the spectre of death fresh in its mind. "This is my time to say what's on my mind/and try to move your soul as well as I am able," Jamey Bozeman sings in "From The Lion Within," and cries *carpe diem* with the chorus, "Now that you are free/be what you will be/and have the wonderful world of luxury." Musically, Luxury has undergone as profound a transformation as it has lyrically. Jamey Bozeman's vocals still at times recall the droll inflection of Morrissey, but now, with his new sunny disposition, Bozeman sounds like Morrissey on Prozac. And instead of *Amazing's* melodic drone, the latest puts Lee Bozeman's guitar comfortably up front, constructing a handful of catchy, listener-friendly, near-rock anthems on the front end of the record and several haunting acoustic ballads on the back half. It also helps that there's not one bad song in the set. If the latest has the staying power to keep me coming back to it as often as I'm listening to it these days, it will be a contender for my best of '97 list.

—KYLE GUNN



WHO ARE THESE GUYS?

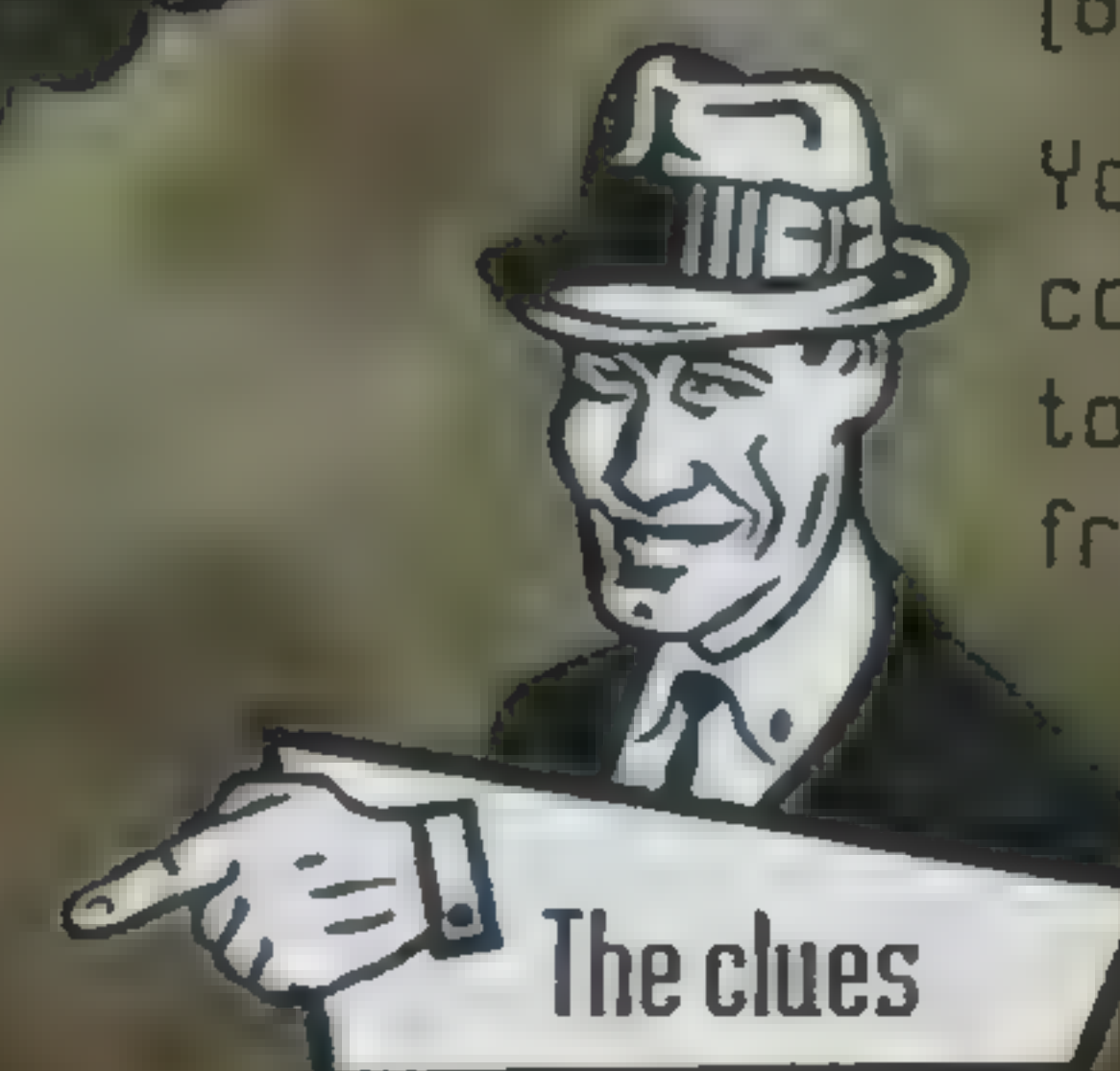
WHAT DO I GET IF I FIGURE IT OUT?

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ALL hosted by this band in their home town!

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You must be 18 years or older to enter. Only completed and legible entries will count toward the prizes. Winners will be drawn from all the correct entries received.



- Bass player works at Walmart
- Drummer delivers pizzas for Papa John's
- Three of the guys are related
- They run a coffee house and fellowship hall
- Lead singer's Dad recorded praise records in the '70's
- Guitar player works at McDonalds in the Walmart

They'll never get it

music



Dryve
Thrifty Mr. Kickstar
SaraBellum/
5 Minute Walk

Dryve is a San Diego, CA-based band which has already drawn comparisons to a number of "organic" rock artists, such as Counting Crows, Tom Petty, Wilco and Gin Blossoms. The group mixes modern rock hooks with the classic sound of Hammond B3 organ, Fender Rhodes electric piano, accordion, mandolin and harmonica. While not the first in Christian music to sport this roughhewn sound, Dryve is one of the best bands I've heard in some time, and has an excellent chance to break out, due to SaraBellum's connection to the Warner distribution system. Musically, all six members of Dryve are quite good, with special note going to vocalist Cory Verner, guitarists Steve Pratscher & Paul Donovan and keyboardist David Pratscher, all of whom excel on multiple instruments. The matter-of-fact simplicity of Dryve's music also carries over to its lyrics (both penned as a group collective). "Nervous" finds the band realizing when "it's been too long running on luck" that it can count on "Your coming in the flesh and dying like that;" "Stay" conveys an even more direct plea for God's presence, as Verner sings "I need You



What About now
The Kry
Freedom Records

binning church camp-friendly singalong songs with left-of-Bryan Adams pop-rock, almost nobody could have expected the surprise of What About Now. With an eye-opening intro that flows seamlessly from symphonic strings into world-beat clattering, then weaving into an 80's wave-ish guitar and bass groove before plunging into guitar heavy rock n' roll, the one-two punch of the introductory "The Search" and the first full song, "Paradise," shows that The Kry means business. They haven't abandoned the melodic qualities

mic rock beat, with gentle touches here and there to imply the mixed curse of leaving home behind. The meek "Down at the Cross" is a gentle, acoustic reminder that, for all of the superficial elements that separate us from one another, we are all equal in our need for the Cross. "By the Rivers of Babylon" bears the sort of multi-genre treatment that implies an Old Testament Psalm written for an Old West audience and played by a 60's garage band. Ultimately, the plain lyrical approach on What About Now will be a relief to listeners who tire of translating the parables of some alternative songwriters; the musical variety ensures it never gets dull.

under my skin...I need You at my throat," and "It's My Fault" is an amazingly honest song about a troubled relationship ("I forgive me and God forgives me/So when will you?"). Dryve even does a deft turn at a praise chorus in "Rain" ("Rain down on me/And I will believe"). With over 30 shows under its belt and at least 100 planned for '97, Dryve appears to be in high gear.

—FATHER MOSH

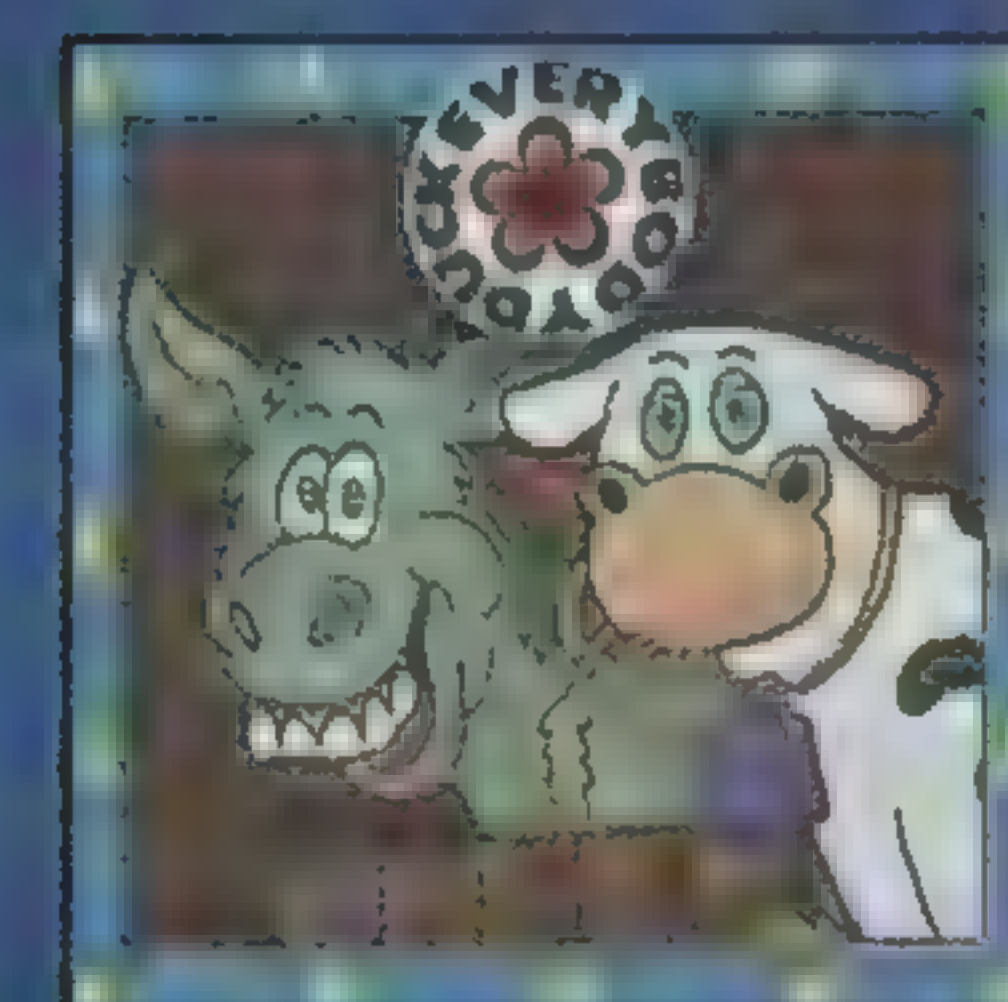


—CSW

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music



Undercover
Anthology
Volume 1
Innocent

Even the most naive new-comer would probably not insist that Christian punk began with MxPx or even Crashdog. No, the roots of punk were firmly planted in Orange County, California, in the early 1980s, by Undercover. The band was formed by believers as a direct response to the music that was inundating the New Wave/Alternative clubs, championed by nationally-known acts like Hüsker Dü, The Replacements, The Ramones and The Clash. Undercover, led by founders Joey Taylor, Gym Nicholson, Rick Alba and Bill Walden, attempted to harness some of the recklessness and anger which fueled the punk movement, and put a more positive twist on the songs. Where the Sex Pistols sang, "I am an anarchist, I am the anti-Christ," Undercover sang "You'll have to excuse us, we're in love with Jesus." Where The Ramones sang "I wanna be sedated" and "beat on the brat with a baseball bat," Undercover sang "I'll be a fool for You" and later (more solemnly) "God came down and died for kids like you and me," "I cried last night/first time in years" and "When I was away from you/I had plenty of nothing here to do." Unlike secular punk music, which found artists blaming everyone but themselves for the world's ills, Undercover's music (especially on its fourth album, Branded) was full of self-loathing, doubt, anxiety and guilt. Not the happy post-salvation pop of much Christian music, not even the core of the bouncy, pogo-pop of Undercover's first couple albums. Indeed, Nicholson's "Cry Myself To Sleep" contains some of the most gut-wrenching lyrics ever penned in Christian rock—"It's hard to fall asleep/when I hate the life I lead...It's easier telling lies/when I'm dying inside/than to open up my heart/and have it torn apart..."). The production on these albums, while basic, holds up surprisingly well. The musicianship, while not sophisticated, serves the songs more than adequately. Like many bands who got to a certain place first, Undercover was not necessarily the best at what they did. Daniel Amos took New Wave to new heights, The Choir grafted complex arrangements onto basic chord structures and Mike Knott certainly broke the mold when it came to honest lyrics. But none of those artists would likely have achieved what they have without the contribution of Undercover. Stayed tuned for Volume 2...

—BAB



KLANK
STILL SUFFERING
TOOTH & NAIL RECORDS

IT SEEMS LIKE, WITH THE ALBUM TITLE BEING WHAT IT IS, WITH SONG TITLES LIKE "DOWNSIDE," "BURNING," "DECEIVED," AND "DISEASE" AND WITH AN ALBUM COVER THAT LOOKS LIKE A PROMO POSTER FOR A VERY INTENSE SCIENCE FICTION FILM, KLANK WANTS TO SCARE THE PANTS OFF OF YOU. KLANK, WHICH IS IN ESSENCE DARIN DIOLOSA, IS NO STRANGER TO THIS GOTHIC/INDUSTRIAL/TECHNO/METALLIC APPROACH. DIOLOSA'S LONG ASSOCIATION WITH PREMIERE CHRISTIAN INDUSTRIAL BAND CIRCLE OF DUST HAS NO DOUBT PREPARED HIM TO TAKE A LEGITIMATE AND WELL-QUALIFIED SWING AT THIS EXTREMELY PERSONAL AND OFTEN FRIGHTENING MUSIC. ON A STRICTLY SENSORY LEVEL, KLANK PRETTY MUCH SUCCEEDS IN HIS TASK. ALTHOUGH NOT AS AGGRESSIVE AS CIRCLE OF DUST, KLANK INSTANTLY GRABS THE LISTENER WITH INSISTENT BEATS, GRINDING GUITARS AND ENGAGING VOCALS. HOWEVER, DIOLOSA ESCHEWS THE TYPICAL INDUSTRIAL APPROACH TO DELIVERING HIS PROVOCATIVE LYRICS. RATHER THAN BURY THE WORDS UNDER LAYERS OF DISTORTION-A FAIRLY STANDARD PRACTICE FOR INDUSTRIAL MUSIC-DIOLOSA ACTUALLY SINGS, IN A VERY INTELLIGIBLE GROWL WHICH SPLITS THE DIFFERENCE BETWEEN INDUSTRIAL AND METAL. CONSEQUENTLY, YOU CAN UNDERSTAND THE HARROWING LYRICS, ACTUALLY MAGNIFYING THE IMPACT OF THE MUSIC. IN "DECEIVED," DIOLOSA'S GRUFF VOICE CARRIES A GREAT DEAL OF EMPATHY WHEN HE SINGS A LINE AS SIMPLE AS "YOU DON'T KNOW WHAT IT IS TO BE ME/I WAS LIED TO AND FLAT OUT DECEIVED;" DIOLOSA DOESN'T DISGUISE HIS DISGUST FOR THE WORLD IN "ANIMOSITY," AS HE SHOUTS "I HATE THIS WORLD AND ALL IT HAS TO OFFER/IF I HAD A CHOICE, I'D RATHER BE DEAD," WHILE THE CLOSING "WOODENSOUL" SEES THE SINGER BEGGING GOD FOR RELEASE IN HIS SPIRIT ("MY SAVIOR BLEEDS/CALLOUSED HANDS, WITH FURY'S NEED/TO BREAK MY WOODEN SOUL"). ALTHOUGH OFTEN NOT AS SCARY AS YOU'D WISH, STILL SUFFERING IS STILL A MOST IMPRESSIVE DISC.

—BAB

Whitecross
Flytrap
R.E.X.



Scott Wenzel has been dealing with the end of the 80s since, well, since the beginning of the 90s. While many thought the departure of guitar master Rex Carroll signalled the end of the band—and the two Jimmie Lee Sloas-produced records were simply a sort of holding pattern—Wenzel has reemerged with a warmer, more human hard rock sound with Flytrap. With a new band behind him (bassist Brent Denney on bass, guitarist Quinton Gibson and drummer Troy Stone), and a new producer at the helm (David Zaffiro), Wenzel seems refreshed. Gone are the glam rock trappings of earlier Whitecross works, and gone are the strange, if interesting, pop recipes of the last two records. Flytrap finds Wenzel reigning that voice in—less high-pitched whining—as the unit heads for a more timeless brand of hard rock. Flytrap rocks.

This year, get inside ska....

The
Insyderz
motorcityska

file under Godeore/Ska



Dr. Onionskin
Split Pea Soup
Velocity Music
Group (N'Soul)

First impressions can be unforgiving. Take for instance the two-year-old debut of Shane Ries, a.k.a. Hymn Jim. It was an exercise in retro frivolity and did little to encourage any hope for a musical future. Hoping for a new start (or perhaps just to commemorate a new musical direction), Ries has returned as Dr. Onionskin to offer Split Pea Soup.

Unlike Ries' jumbled mess of a debut, Split Pea Soup is a creative blend of acid jazz and straight-up hip-hop with a clearly-defined direction. Ries is responsible for the majority of the playing with help from notables Aaron Delacruz on keyboards and Patrick Caro on bass. The samples and live music are intertwined so well, it's often hard to differentiate between the two.

From the loungey, George Benson-influenced guitars of "Shady Day" and the disco-flavored "Get Into It," to the spacy, Earth Wind & Fire-branded "Odyssey 5," Split Pea Soup is the Christian market's most successful attempt at youth-oriented modern jazz to date. Kudos to Ries for proving us all wrong.

—Chad Bonham

Collision Point

by Doug Brumley

Welcome to 7ball's look at the collision point between music and multimedia. Here you'll find web and CD-ROM reviews. We'll also recognize those projects and sites that push the interactive envelope. (Since the web is constantly in transition, be aware that content, features, and perhaps even addresses mentioned may have changed since press time.)

The Lighthouse electronic Magazine
<http://tlem.netcentral.net>

If you've been on the web and you haven't been to the Lighthouse electronic Magazine, what are you waiting for? It is, without a doubt, the single-most informative and well-organized Christian music spot on the net. Not only does the online magazine include the features, reviews, previews and news you'd expect to find, but it also provides readers with editorials, columns, and an overwhelming list of links and resources for everything concerning the Christian music industry. The Lighthouse presents this information through a clean, attractive layout, and even offers a "lite" version (fewer images) for those with slower connections. What makes the site even more amazing is the fact that everyone involved works solely on a volunteer basis.

Send your music-related web site address to
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FLYTRAP



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how to construct a hip-hop...
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just because one claims to know, to be unique, to understand music, art or culture, doesn't mean squat. the only...
we can know for sure is God and His inheritance...
modern rock id/mag... then a dash of pretention

we sure want you, I h...
a could care less...
a because we have p...
much bad product, to...
former lead singer of "My Little Dog China",
KEVIN CLAY
recorded by Mike Knott.

Rainy Days

Homecoming

featuring members of Bloodshed and Unashamed

here are-
reality
able to be
able to be
able to be

much...
the...
please have mercy
your money

40 instruments,
12 musicians 4 months of recording,

we hope you have enjoyed this here
ad from alarma, we figured this is
probably what the kids are into today
or at least what they'd have us
believe!

records

PURE rock report

LOUD

- 1 SLIP
Six Feet Deep/R.E.X.
- 2 SELAH
P.O.D./Rescue
- 3 AWESOME GOD
Unashamed/Tooth & Nail
- 4 ANIMOSITY
Klank/Tooth & Nail
- 5 REACT
Jesus Freaks/Narrowpath
- 6 LIFE
Rob Walker/Tooth & Nail
- 7 ANOTHER FORM OF SLAVERY
Precious Death/Metro One
- 8 NOAH WAS A KNOWER
Mortification/Rowe
- 9 HALLALUJAH
Blood N Fire/Kingdom
- 10 RIPPLE
Leaderdogs For the Blind/
R.E.X.

RAP

- 1 SHINE ON ME
Touch of Faith/Big Doggie
- 2 I FOUND SOMETHING REAL
A.J. Mora/N-Soul
- 3 CRY 4 HELP
Fros't/Rescue
- 4 RAINMAKER
Hydro/N-Soul
- 5 PLANET LOVE
dba/Warner Alliance
- 6 YOU BROUGHT THE SUNSHINE
Out of Eden/Gotee
- 7 THE REAL THING
World Wide Message Tribe/
Warner Alliance
- 8 LOVE YOU MORE
Jesus Music/441 Music
- 9 REVOLUTION
World Wide Message Tribe/
Warner Alliance
- 10 BABYLON
Christafari/Gotee

ROCK

- 1 NOTHING AT ALL
Third Day/Reunion
- 2 WASTED
Believable Picnic/Absolute
- 3 TODAY
Geoff Moore/ForeFront
- 4 I WANNA KNOW
Dogs of Peace/Sparrow
- 5 LOST THE PLOT
Newsboys/Star Song
- 6 DOUBLE CURE
Vigilantes of Love/
Warner Resound
- 7 THE BOX
Jesus Music/441 Music
- 8 TREASURE
Common Children/Tattoo
- 9 HIGHER
Eric Champion/Essential
- 10 GASOLINE
Skillet/ForeFront
- 11 WHY WOULD YOU
GO BACK?
Jeni Varnadeau/Pamplin
- 12 I'M NOT THE KING
Audio Adrenaline/ForeFront
- 13 DADDY NEVER CRIED
PFR/Vireo
- 14 IN LIGHT
My Friend Stephanie/
Innocent Media
- 15 WAKE UP
Grammatrain/ForeFront

MODERN ROCK

- 1 TREASURE
Common Children/Tattoo
- 2 COMMONWEALTH
Plankeye/Tooth & Nail
- 3 EPIDERMIS GIRL
Bleach/ForeFront
- 4 BIG ORANGE BUBBLE
Morella's Forest/Tooth & Nail
- 5 GASOLINE
Skillet/ForeFront
- 6 ADONAI
Supertones/Tooth & Nail
- 7 STRANGE
Driver Eight/Tooth & Nail
- 8 BLACK LIPS SATURDAY
The Miscellaneous/Blind
- 9 JUST THE SAME
Bloomsday/B.A.I.
- 10 INCLINE
Mary Said/B.A.I.
- 11 SEASONS
Ghoti Hook/Tooth & Nail
- 12 WAKE UP
Grammatrain/Star Song
- 13 RYAN'S DRIVE WAY
Black Eyed Scea/
5 Minute Walk
- 14 IN LIGHT
My Friend Stephanie/
Innocent Media
- 15 FRIEND OR FOE
Prayer Chain/B.A.I.

Charts reprinted courtesy of the Pure Rock Report, compiled from airplay reports of more than 80 radio stations and programs nationwide. The Pure Rock Report is a bi-weekly tip sheet for the Christian rock industry. Contact the PRR at (614) 272-6227 or on the World Wide Web at "http://users.aol.com/theprr."

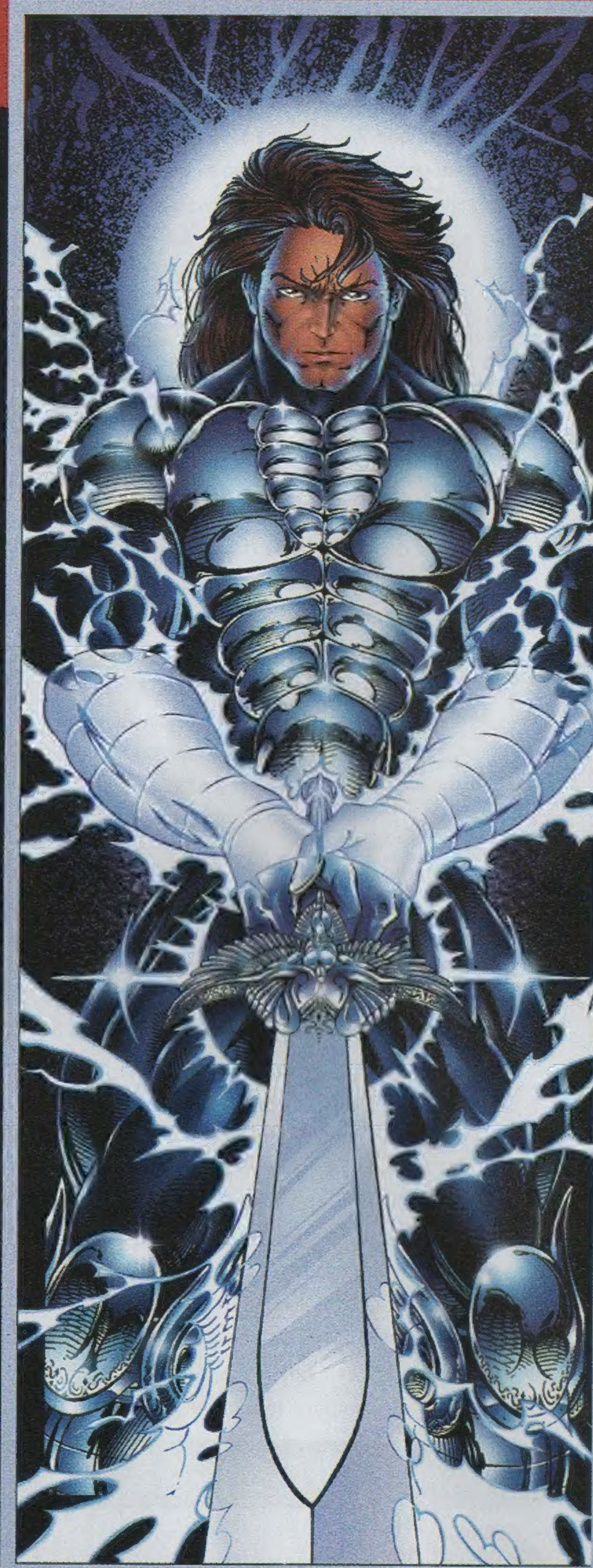
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ISSUES 1-4

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BOOK 4

BLAH

Thanksgiving. Christmas. New Year's Day. That glorious trifecta of holidays that reminds us: 1) To appreciate the many gifts God has given us 2) To celebrate, in particular, that day of days, when the One who grants us all these blessings was born, and 3) To look forward to a new year of laboring, within the confines of our humanity, to create a better life for those around us. Wonderful stuff.

It's in that context that I bang the keyboard at *7ball* for the very first time. In the event that there are a few of you that haven't seen my name plastered all over the place, I'll tell you something of the bumpy road which led me to *7ball*. Just prior to joining this great staff, I spent over a dozen years working with CCM Communications, where in addition to *CCM Online*, you probably saw my byline in *CCM Magazine* as author of the Rock/Alternative column or on the Album Review page of *The CCM Update*.

I first crossed paths with *7ball's* illustrious editor-in-chief a number of years back, when Chris and I both worked for a radio show called "Crosswalk." CsW and myself also toiled for a season in the vineyards of (Harvest Rock) *Syndicate*, a delightful mag that might be considered the mother, or at least the cousin, of *7ball*. I also had the opportunity to work at a ground-breaking magazine called *Harmony*, which was one of the first attempts at gaining national distribution for a publication committed to contemporary Christian music.

I've been at nearly every Cornerstone Festival over the years, and many of you have shared your opinions—both positive and negative—with me, and you've given me the grace to pontificate on a variety of subjects. Hence the Vatican-esque nickname, "Father Mosh."

Ancient history you say? Maybe so. But when I first became enthusiastic about Christian rock music, it didn't even have a name, an industry hadn't yet sprung up around it, and there were no amazing rags like *7ball* to fill you in on what was happening. The one thing everyone who loved this music had in common was passion. The music was new, fresh, exciting, and we want-

ed to tell everyone about it, in whatever way we could manage—at work, at school, through youth groups or just hanging with our friends. From what I can see, that's still the most effective way of spreading the word, and *7ball* wants to help you do that.

But enough "blah blah"—despite the name of the column. Even as recently as a few weeks ago, I would never have imagined that I would have the opportunity to be the editor of a magazine, much less the very one which covers my favorite music—and appar-

ently, yours as well. But here I am, staring at the new year mentioned above, with a whole new stack of challenges.

On the surface, it looks simple. Modern rock continues to experience exponential growth. It's still a young enough field that artists like Supertones and Seven Day Jesus can explode, virtually overnight, and established bands like Plankeye and MxPx can command ever larger box office and album sales.

However the future of the music, *7ball* magazine, and yes, my salary, is tied to the future—and artists who are on the cusp of breaking out. Just a few of the artists fitting that description you'll be reading about in these pages include Smalltown Poets, Burlap to Cashmere, Dryve and Rainchildren.

And what a year 1997 will be! The engineers at *7ball* Research and Development are already plotting our presence at a number of this year's major musical events, including festivals such as Jesus Northwest, Ichthus, Cornerstone, Creation—and possibly one of our own! Be sure to introduce yourself to the professors from *7ball* R&D and let us know what you think of our little mag. We'll be happy to tell you how you can use *7ball* to let your friends know that modern Christian rock is the best tuneage on the planet. We depend on you, the *7ball* army, to keep this company rocking. ①

BY . BRUCE . A . BROWN



BLAH

1/2
7ball january/february 1997

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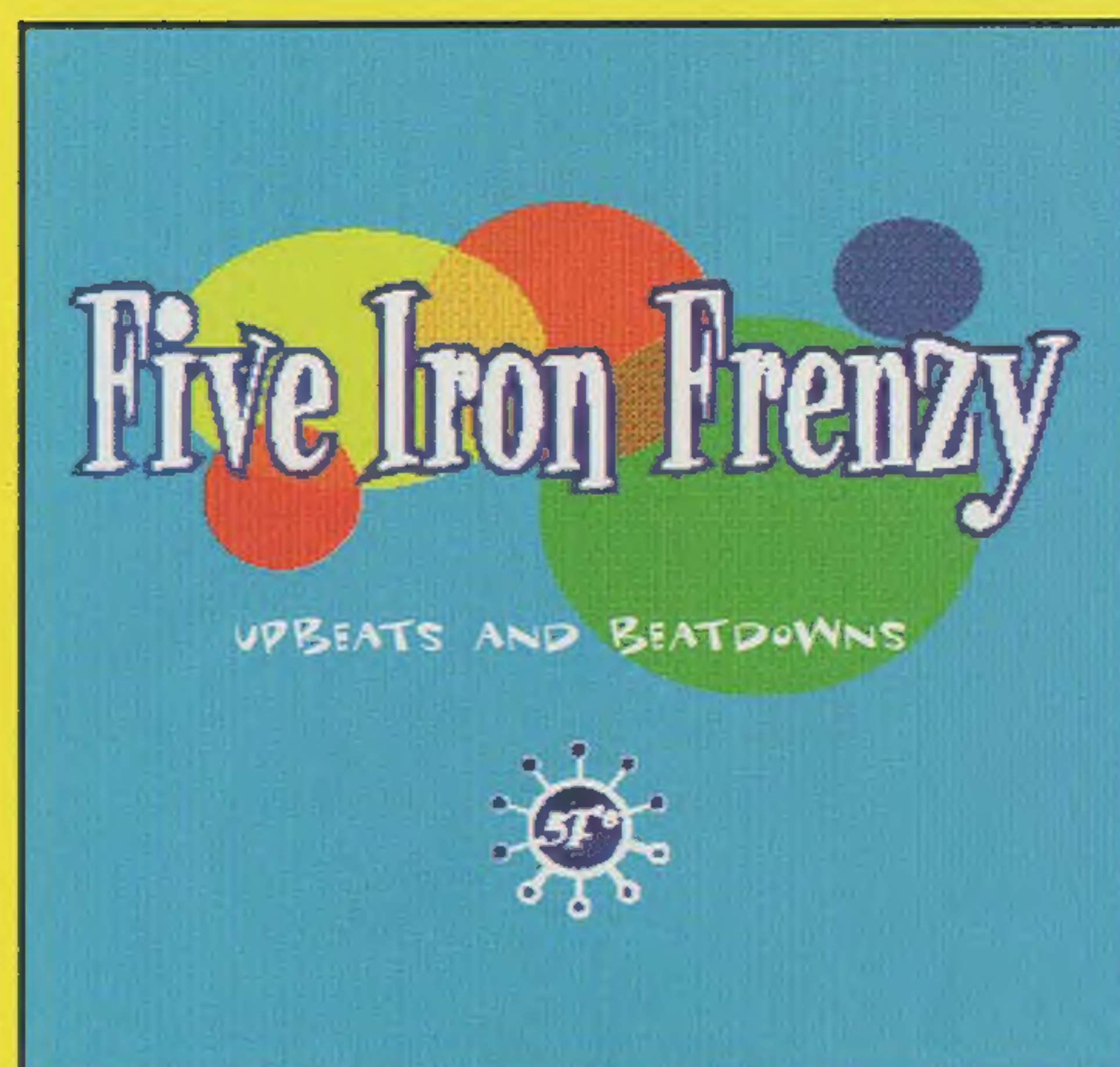
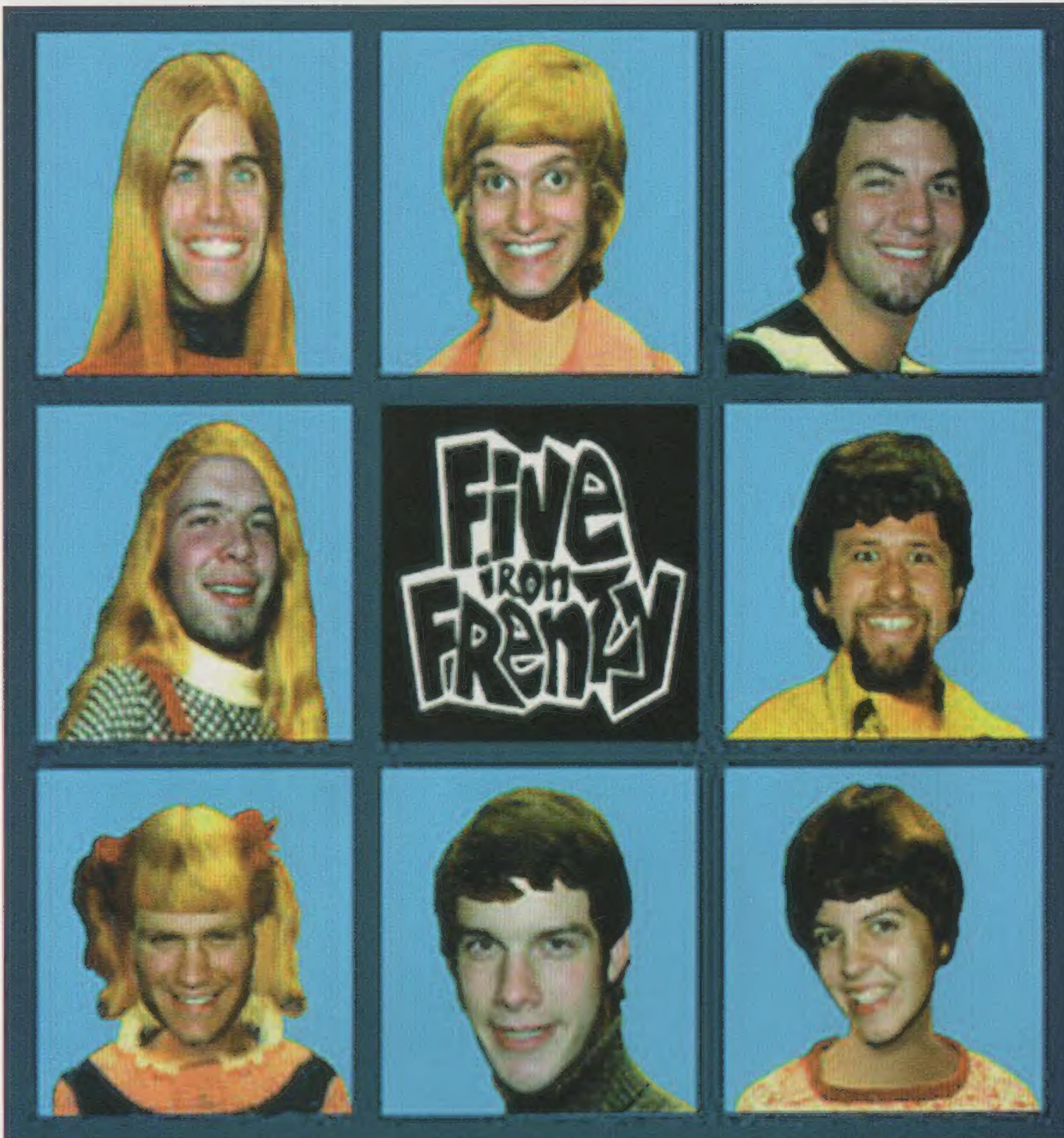
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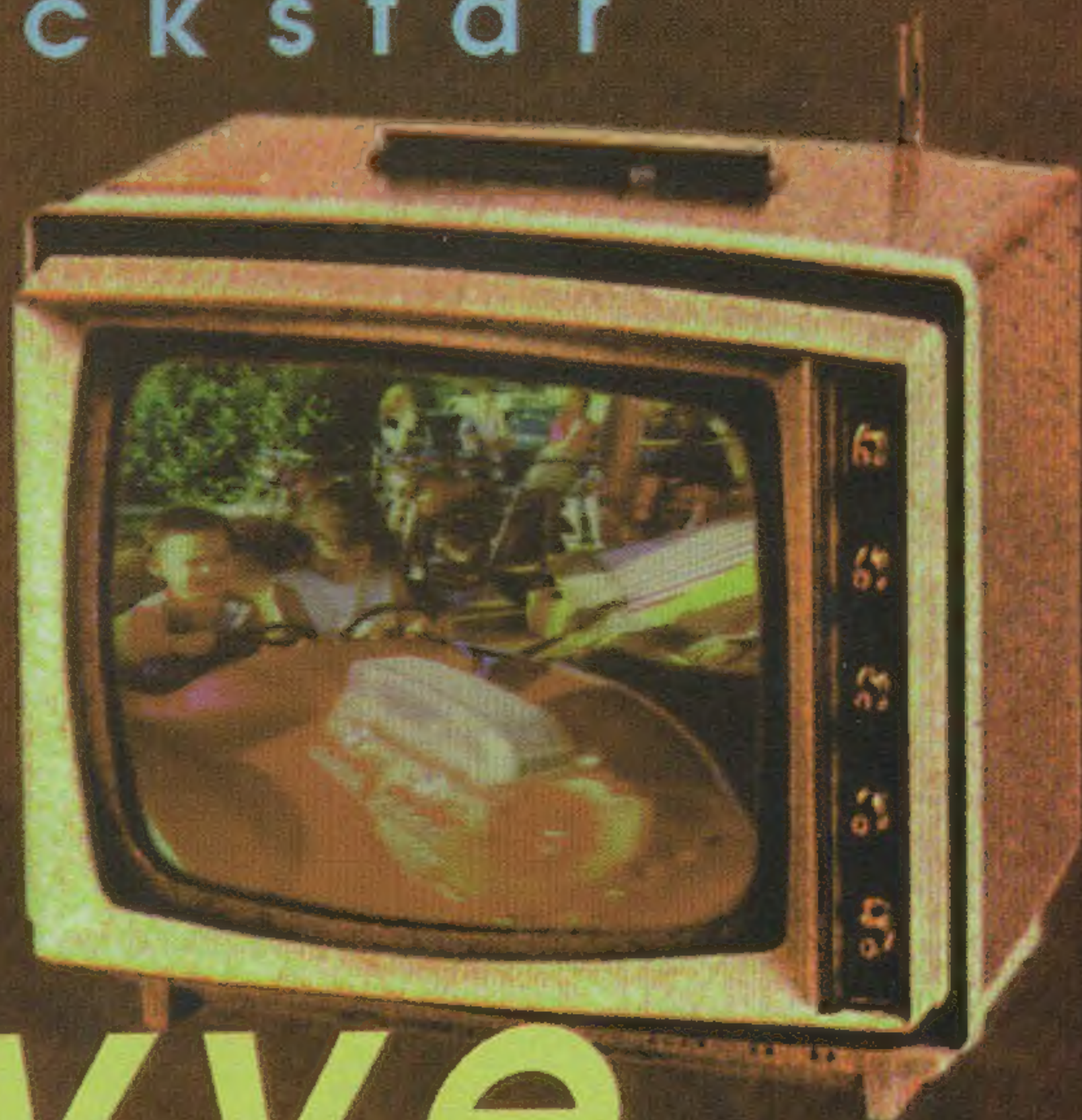


**5 MINUTE
WALK
RECORDS**



I would like to introduce our new label, SaraBellum Records, a division of 5 Minute Walk Records. Our bands include Dryve (Jan. 28th) Dime Store Prophets (April '97) and Black Eyed Sceva (May '97) SaraBellum Records' goal is to take the hope of the gospel to colleges, clubs, and Cracker Barrels. Please keep us in your prayers. -Frank Tate
"LOVE GOD, LOVE OTHERS, TAKE TIME TO LISTEN"

Thrifty
Mr.
Kickstar



dryve

SaraBellum
RECORDS

A division of 5 Minute Walk

This album is hard to describe without making a few comparisons, which most bands try to stay away from.

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